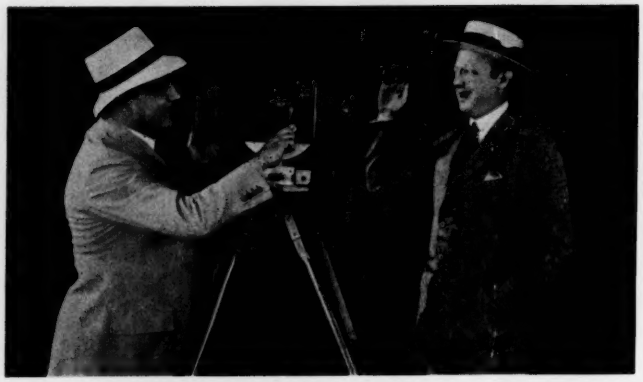
musical
COURIER

MAY 15, 1951 25 CENTS

MARIA JERITZA

Caruso Lives Again in New Musical Film



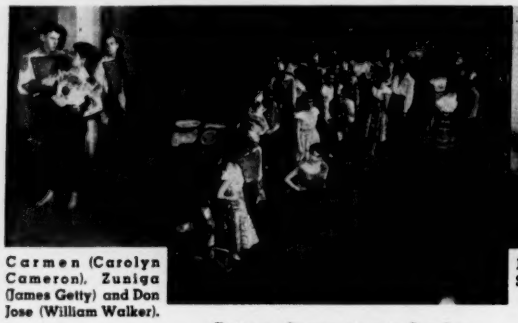
THE ACTUAL AND THE SCREEN CARUSO . . . Above, an old photograph of the real Caruso as he arrived in Hollywood in 1918 to make a picture, and posed by a press agent with Jesse L. Lasky. Below, the screen version of the Caruso family group, with Mario Lanza and Ann Blyth as the proud parents. Besides numerous operatic passages, Lanza is heard in d'Hardelot's Because, the Bach-Gounod Ave Maria and other songs. Miss Blyth sings one song, The Loveliest Night of the Year (Webster-Aaronson).

Metro-Goldwyn-Mayer's The Great Caruso, starring, as everyone ought to know by now, Mario Lanza as the tenor, is a sequence of operatic arias and scenes, mostly fragmentary, strung together on a thin thread of plot. The story deals with the real-life romance of Caruso and the socially prominent Dorothy Park Benjamin (played by Ann Blyth), who married him in the face of parental wrath. Dorothy Kirsten has a supporting role as a fictitious soprano, Louise Heggar, and there are brief glimpses of Jarmila Novotna, Blanche Thebom, Nicola Moscona, Giuseppe Valdengo, Marina Koshetz, Richard Hageman, and other musical personalities. Paul Javor is Antonio Scotti and Eduard Franz, Gatti-Casazza. Peter Herman Adler staged and conducted the operatic numbers. The film is in technicolor, and costumes and sets are elaborate, the latter especially effective when portraying the old New York mansions of the period. The exterior of the Metropolitan Opera House, as reproduced in pale beige, looks a good deal less grimy than today.

Echoes of the Early Films

The listing of Jesse L. Lasky as associate producer of the film brings to mind that Mr. Lasky brought the real Caruso to Hollywood in 1918, with a contract of $250,000 for two pictures. The experiment, in pre-sound-track days, was unsuccessful. Mary Garden and Lina Cavalieri also failed in motion pictures at about the same time, though Geraldine Farrar made a success in them.

The present picture, with the advantage of the attractive Lanza voice in the public ear, may swell the ranks of opera lovers—who knows?—and habitués will want to see it if only out of curiosity as to Hollywood's version of the legendary singer. Also, there is a rare opportunity to hear Miss Kirsten singing in excerpts from Aida (the Tomb Scene) and Lucia (the Sextet), and for a while it looked as if Novotna would sing Gilda. However, you merely see her costumed for the part, glaring balefully (she has an "anti-social" role) at Lanza-Caruso from the wings as he sings La Donna è mobile. M. L. S.



Carmen (Carolyn Cameron), Zuniga (James Getty) and Don Jose (William Walker).

Frasquita (Darby Smith) and Mercedes (Mary Burmeister).

First act. Carmen sings to Don Jose.

Carmen Staged at Illinois Wesleyan

For their spring production, the opera department at Illinois Wesleyan University, Bloomington, Ill., gave the Bizet work in a version resembling as closely as possible the first performance in Paris 76 years ago. The recitatives, interpolated after Bizet's death, were deleted, replaced by the spoken dialogue. An English translation was made by Boris Goldovsky from the original manuscript. The director was Francis Barnard, head of the opera workshop; Dean Kenneth Cuthbert conducted the orchestra and Lloyd Pfautsch directed the chorus.

ARRIVAL IN BERMUDA . . . Harold Borden, l., American tenor, was guest artist in a series of concerts under the auspices of the Bermuda Musical and Dramatic Society, and under the patronage of the Governor, Lt. Gen. Sir Alexander Hood and Lady Hood. With the artist are Mrs. Borden and Mrs. Vincent Frith, Mieke Deberta, Joseph Michael.

musical COURIER

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Proposing a Music Fund

A GOOD deal of publicity has been given to the plan proposed by S. Hurok, New York manager, suggesting that the recording companies "could perform a great public service by collecting an extra penny on each single record sold and an extra nickel on each album or long-playing record," to be devoted to aiding "our great musical organizations starving in a land of plenty."

In a nutshell, Mr. Hurok's proposal was that the sums thus collected should be accumulated in a fund that would serve as "an insurance policy for the nation's musical organizations." In particular, he meant the opera and orchestral organizations which, just now, are reporting difficulties in meeting their budgets, because of high costs of production, increased taxation and other charges.

Depends on Where You Are Sitting . . .

Naturally, the plan—while a largely conceived and altruistic one—has been met with varying degrees of praise and reservation in various quarters. Frank M. Folsom, president of Radio Corporation of America, of which RCA Victor is a part, was opposed. "Everybody wants to take a bite out of the record industry," he is quoted by the New York Times as saying. "There is a bite now for the musicians' union and their welfare fund. Soon there will be no bites left."

James B. Conkling, president of Columbia Records, Inc., was represented as saying that "in principle there may be merit in the plan," but added that there would be practical and technical problems involved in its adoption.

Remy Farkas, of London Records, regarded the proposal as "laudable," and thought his organization would "go along with the record industry if it were adopted." J. W. Murray, vice president of Capitol Records, thought the idea "quite novel" and that it "might very well offer a solution to the need for subsidizing the Metropolitan Opera and other institutions" of a similar cultural value. George A. Sloan, chairman of the Metropolitan Opera Association, and Spyros Skouras, member of the Philharmonic-Symphony board, were in favor of the plan.

Such a levy would have either to be instituted by Federal, State or community statute, or collected by the industry itself.

But in the present difficult situation of the opera and orchestral groups, it is high time that some plan be evolved to enable the latter organizations to carry on. To such an extent, the proposal of Mr. Hurok, or a similar project, should have serious consideration. . . .

TV Changes

The entertainment world is undergoing a historic process of charge. Evolution is in the air—and the basic reason is the growing rivalry of television. Though under the same auspices in many cases, the budgets for the radio are being sheared to provide greater ones for the development of video.

NBC on May 3 followed the lead of its chief competitor, CBS, in cutting its radio network advertising rates. Both decisions are said to have resulted from the loss of radio listeners to TV. There is a rumor that CBS is negotiating for the purchase of the American Broadcasting Co., reportedly to make secure its competitive place in the TV field.

The motion picture industry has been shaken by the fact that, in cases, returns have not been as satisfactory on recent productions as formerly in this field. This may perhaps indicate that the Hollywood scene is also being altered by a new medium that not only uses films but may in time largely supplant the movie theatre as we know it today.

TV has not, up to this moment, had a stimulating effect on the tonal world. It has provided potent counter-attractions to symphonies and operas, ballet and recitals, as these are given in their traditional home, the theatre. It has led some families to remain away from public auditoriums altogether, perhaps because it is easier and cheaper to relax with an ever-present form of home entertainment, however banal. This has, naturally, caused uneasiness among our orchestral and other music managers. Meanwhile, video's employment of first-rank artists in worthy musical programs has been slight, despite a few gala telecasts.

Where all this will lead is problematic. But the answer will have to be found by providing a counter-influence toward the better cultural things.

ON THE COVER

A throng of music-minded New Yorkers struggled to obtain tickets to the Fledermaus performance at the Metropolitan on Feb. 22. Three people paid a total of $1,530 for their seats. The attraction was the one-night return of Maria Jeritza to the scene of former triumphs, her first appearance on that stage since 1931. Georgeously gowned, the diva sang to a house that paid $16,347.80 to hear her, the whole sum going to aid this year's Opera Fund. Public, opera management and press paid tribute to the soprano's gracious gesture.

For the last three years, Mme. Jeritza has lived in Newark, N. J., as the wife of Irving P. Seery, manufacturer and music patron. During that time she sang Tosca at the Mosque Theater and was soloist with the New Jersey Symphony Orchestra. In 1950, in her home town of Vienna, Jeritza sang Tosca and Cavalleria Rusticana, the performances contributing to the restoration of the Vienna Opera House.

Jeritza's public is expectantly awaiting her next appearance in America, which will not be before she returns from Europe, where her engagements scheduled so far for this summer include a concert to be given during the Salzburg Festival, two concerts in Vienna, aand appearances in the roles of Salome and Tosca at the State Opera there.

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Seventy-second Year
May 15, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

BOTH the Metropolitan Opera Association and the New York City Opera Company have issued neat, typed statements. One learns from them that the Met gave a twenty-two week season, consisting of twenty-one operas and the Verdi Requiem. The fall season at the City Center ran eight weeks, with fifty-two performances of fifteen operas; the spring season six weeks, with thirty-nine performances of fourteen operas. The most popular opera at the Met was *Fledermaus;* at the City Center, *The Love for Three Oranges.*

Not in the statistics were some intangibles. Take the audiences, for instance. Met audiences generally are sober and staid, save for the claque and a handful of young standees who generally applaud in the wrong place. For the most part, Met audiences have a tendency to come prepared for the worst. City Center audiences are cheerful and excitable. They actually come prepared to have a good time. They are satisfied with a lower standard than they feel the Met has to sustain. As things have turned out, that lower standard does not always prevail at the Center, which every so often stages a show—its version of *Tales of Hoffmann*, for instance —that the Met cannot equal.

But, at the same time, there is a tendency in the New York critical press to overpraise the Center and underpraise the Met. The attitude is somewhat that of a proud father smiling at his offspring's bright sayings and hastily turning his head when manners are breached. The City Center can and does put on a good show, yes; dollar for dollar, it is the best operatic buy in America. But I have also attended performances that were lackadaisical and completely inept. In short, a disgrace. Unfortunately, some of the Met performances could have the same adjectives applied to them, except that at its worst the Met never sinks to the degree of amateurishness of which the City Opera is capable.

The big trouble with the Met is its singers. There is nothing wrong with opera there that a dozen great vocalists could not cure. Since the Met is presumably in a position to have its pick of singers the world over, and since there is every reason to believe it exercises that privilege, one can only assume that the lack of great singers is not the Met's fault but a condition typical of opera houses everywhere.

The big trouble with the City Opera, on the other hand, is its obvious desire to follow the Met. Fortunately for the smaller company, its singers work in a relatively small hall. I doubt if more than half a dozen of them could make themselves heard over row T in the house on Thirty-ninth Street. Thus vocal deficiencies at the Center are not so apparent. Vocalism *per se*, anyway, is not the primary concern of the City Opera. Ensemble is. Laszlo Halasz and his associates have gotten together a remarkably handsome and intelligent company. It acts well, is well trained, most of its members sing on pitch (in great contrast to some of their bigger-voiced colleagues at the Met), and they appear to have a good time staging their operas. The company is marked by youth and enthusiasm, and it is in a position to do things that few opera houses in the world at this time are able to do.

Then why, I sorrowfully ask, things like *Die Meistersinger, Aida* and other types of "grand opera" which should be severely left to the Met? I know that *Meistersinger*, for example, got glowing notices last fall. I also believe that this was an instance of the critical patting on the head that in the long run is going to hurt the company. To put it bluntly, I believe that the City Opera's *Meistersinger* was a sorry, uninventive copy of the Metropolitan version, unredeemed by Met singing, doomed to failure before it was staged. As for *Aida* and *Don Giovanni* — but let's hastily change the topic.

The point is that the City Opera has to learn to render unto Caesar the things that are Caesar's. Without in any way attempting to disparage the wonderful work it has done, one sighs for the wonderful work it has failed to do. For the group's smart, snappy productions that supplement the Met's bill of fare, or that are done better than the Met can do, much thanks. But the City Opera must remember that it is not Caesar; and it should also remember the Shakespearean lines about vaulting ambition. The City Opera should stand in relation to the Met as the Opéra-Comique in Paris stands to the Opéra.

As for repertoire problems, I am always a bit disturbed when I hear agitation about what the Met is doing; about the plea that the Met should do modern opera, should experiment more. To me, institutions like the Met or, for that matter, the Metropolitan Museum of Art, have a vested interest in the past. The standard operas have to remain in the repertory, and it is the job of an institution like the Met to do them as well as is humanly possible. It's not their job to experiment; they have trouble enough as it is. It is for younger, newer groups to experiment, and that is where the City Opera should step in—to supplement the Met, not imitate it. And, anyway, if the Met, with its present artistic resources, has trouble staging a satisfactory *Traviata*, how on earth could it do *Cardillac* or *Wozzeck?* Not to mention the fact that the Met clientele might not support it. Let's be realistic about the matter. I'll bet, too, that City Opera audiences would support *Wozzeck:* and think what a feather *that* would be in its cap!

It is in the Wagner-Verdi "grand opera" tradition that the Met should bear, just as it is in the *Oranges-Tales of Hoffmann-Figaro* sphere that the City Opera should extend itself. And, one hopes, away from opera in English, the most unabashed and cheapening form of audience-coddling there is. If a person is too lazy to read the libretto he has no business going to the opera. Opera translated into English invariably leads to playing-down, playing for easy laughs, taking the easy way out. I know this is a minority reaction; but I also play my records of *Fledermaus* in German, compare it with *Fledermaus* as sung at the Met, and marvel at the wit, life and sparkle of one, the forced humor and slapstick of the other.

If a *rapprochement* between the Met and the City Opera could be effected, it would benefit both. Under present circumstances there are no signs of such collaboration; but so many benefits would ensue that it is to be hoped some future day—and not too much in the future—will see joint action.

Let's hope that by that time the Met will still be in existence and flourishing, at the same site or elsewhere. The campaign for $750,000 will probably soon be achieved. What then? Another fund-raising campaign three years from now? The public can be tapped so much and no more. Anyway, the Met is asking for thousands when it rightfully should be seeking millions. How to get the money? Private subsidy has about stopped, and the federal government evidently wants to put the house out of business. What about corporation support and endowments? The Ford Foundation, for one, is prepared to spend untold-of amounts in the field of international relations. Maybe the Foundation should be told that music too has its international aspects. A ten-million endowment should do very nicely, thank you.

RENDER UNTO CAESAR . . .
Meistersinger, Act II, from a drawing after the first performance in Munich, 1868.

Vaughan Williams' Opera Bows at Covent Garden

By Arthur Notcutt

LONDON.—A world premiere of international importance was that of The Pilgrim's Progress, new opera by Ralph Vaughan Williams, at Covent Garden on April 26.

It is said that the original idea of setting music to The Pilgrim's Progress first came to Dr. Vaughan Williams nearly 30 years ago in connection with a Church pageant. In fact, the scene of The Shepherds of the Delectable Mountains, his short opera (incorporated into the present work) was actually written soon after then.

Let it be said at once that this is not an opera in the accepted sense of the word (there are few opportunities for the individual singers): it is styled a "Morality in a Prologue, Four Acts and an Epilogue founded on Bunyan's allegory."

The story—which has been adapted by the composer himself from both parts of The Pilgrim's Progress, with added quotations from the Bible and the Psalms—describes the journey of the Pilgrim from his first appearance, through various scenes until he finally meets the Shepherds who guide him to the Way to the Celestial City, where he is received with trumpeters and singers.

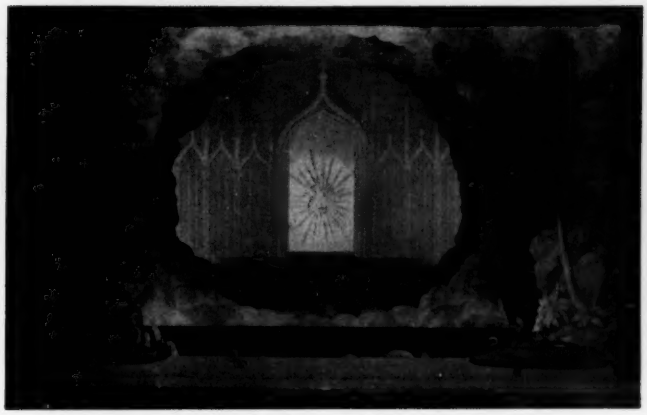
The work commences with a prologue showing Bunyan in prison, writing the last words of the book, and ends with an epilogue depicting the end of the dream with the author addressing his hearers and inviting them to read it, concluding with the words "O then come hither and lay my book, thy head and heart together."

There are several striking scenes of which the following should especially be noted: The House Beautiful, The Valley of Humiliation, Vanity Fair, The End of the Journey (the setting shown in the illustration on this page).

Production Highlights

The producer is Nevill Coghill, a Fellow and Lecturer of Exeter College, Oxford and the designs are by Hal Burton, known at the Shakespeare Theatre, Stratford-on-Avon.

At the special request of the composer that a young British musician be given the opportunity of conducting his work, Leonard Hancock, a member of the musical staff at Covent Garden was chosen and accomplished his task in a quiet and adept manner that was highly effective.



SETTING FOR THE FINAL SCENE of Vaughan Williams' The Pilgrim's Progress, at Covent Garden—The End of the Journey. The design is by Hal Burton.

With one exception the cast were all members of the resident company, the exception being Arnold Matters, whose long and distinguished career at Sadler's Wells fully merited his selection for the leading baritone role—that of the Pilgrim. His voice is a trifle light for Covent Garden, and in the few dramatic scenes it hardly came through with sufficient power, but in the quieter and more reflective passages he sang with deep sincerity and poetic fervor. There are numerous other characters, none of them large parts. But reference should be made to the excellence of the singing of Te Wiata, a bass from New Zealand, as John Bunyan; Edgar Evans as the Interpreter and Celestial Messenger; and Iris Kells as the Woodcutter's Boy. The important choral work was sung with fine tonal quality.

We now have to consider the music itself. This composer is invariably at his finest in dealing with a religious subject and this has evidently inspired him. The score—reflecting as it does the nobility of the theme—is simple and easy to assimilate, and contains numerous themes of extreme beauty. Take for instance the Hymn Tune, known traditionally as "York," which is the basis of the short introduction: this pervades the entire work and occurs and recurs in ever more lovely orchestral colors.

Quality of the Music

The music is not all of equal merit, however, and one feels that there are *longueurs* in some passages, but these are few. The orchestration shows a masterly craftsmanship, with subtle modulations that fascinate the ear with their loveliness, while the writing for the chorus is highly impressive. As a whole, it is a remarkable achievement—even for Britain's most honored composer, who at the age of nearly eighty shows that the fertility of his musical invention remains undimmed.

A crowded house filled Covent Garden and was representative of all branches of the profession and the opera-going public. It will be interesting to see how this very original work appeals to the regular opera-goer. It may well attract a wider than usual public.

Louisville Orchestra Conductor Honored

LOUISVILLE, KY.—The end of a highly successful musical season was marked by the Louisville Philharmonic Society at an impressive ceremony when its conductor, Robert Whitney, was presented with the 1951 Alice M. Ditson Award of $1,000 for distinguished service to American music. The presentation was made, while the orchestra stood, by Otto Luening, professor of music at Columbia University.

Part of the contribution to American musical life, for which the award was bestowed, consisted of the Louisville Philharmonic Society's policy of commissioning new works from living composers, one for each concert of the season. Its aim is to make intelligent use of the available funds for these commissions, and to interpret the new works under Mr. Whitney's able leadership.

The five new works, commissioned for the 1950-51 season of the Louisville Orchestra, were Vincent Persichetti's Serenade No. 5 for orchestra (played on Nov. 15, 1950), George Perle's Second Symphony (Dec. 6, 1950), Bohuslav Martinu's Intermezzo (Jan. 10, 1951), Paul Nordoff's Lost Summer (Jan. 31, 1951; the only novelty this reviewer had to miss), and Arthur Honegger's Suite Archaique (Feb. 28, 1951).

Premieres Applauded

Persichetti's work, consisting of six movements in different moods, is delightful; it begins with a march-like Prelude, followed by a quiet Poem, and ends with a roaring Burla. The composer acknowledged a well-deserved ovation for his charmingly played creation. . . . Perle's Second Symphony proved to be a very modern work (in three short movements, Allegro moderato, Adagio ma non troppo, and Allegro moderato) written in the twelve-tone language. Although one could not help feeling occasionally an experimental trend in the composition, the work as such makes good listening. The composer conducted and was greeted with enthusiastic applause. . . . Martinu's Intermezzo is a sprightly work of true Bohemian flavor, pleasant throughout, beautifully orchestrated, with dance rhythms as well as ingratiating melodic passages, and proved popular. . . . Honegger's Suite Archaique, beautiful music, showed, as expected, everywhere the mature hand of the composer; the corner movements tight, the center movements with melodic recitativos.

Soloists heard with the orchestra this season were Mr. Whitney himself as pianist, with Edwin Ideler and Grace Whitney in Beethoven's Concerto for violin, cello and orchestra, op. 56; Helen Traubel; Martha Ferguson in Brahms' First Piano Concerto; and Gregor Piatigorsky in the Dvorak Cello Concerto.

—DR. HANS F. KUPPENHEIM.

Junior Music Captures Europe

DISCOVERING STRAVINSKY . . . An audience of thoughtful young music-lovers at a concert of Les Jeunesses Musicales in Brussels. The work was Le Sacre du Printemps, conducted by Igor Markevitch. The concert was reported a "big success."

BORN in wartime but reaching out into the future, Music for Juniors has become, during the last decade, one of the strongest forces in European countries of the Western bloc. It now has branches in Canada and Mexico as well, and there are prospects that its sway may be further extended.

While orchestral concerts for the young are not new—the United States has had them since 1891 when Walter Damrosch founded a series with the New York Symphony, and in England others were given by Robert Mayer—the present-day development of the Junior Music movement differs because the young people themselves are largely responsible for the activities.

The Jeunesses Musicales was launched in 1940, when Belgium was under the German occupation, by Marcel Cuvelier, managing director of the Brussels Philharmonic Society. He wanted to interest the young in music, provide concerts at low cost and (without publicly avowing the aim, since the purpose had to be kept from the enemy) provide a counter-attraction to the Youth Movement (*Jugendbewegung*) which the captors had introduced into the country, along with Nazi propaganda.

The success was so marked that in the second year the Brussels Conservatory coordinated the work of Junior Music with some of its courses; the Belgian National Orchestra agreed to play at the concerts. The Palace of Fine Arts made its auditoriums available for the events. The Government also granted a subsidy. The number of concerts increased each year until in 1945-6 more than 10,000 young listeners in Brussels alone heard the five performances given to each of six programs. 1946 saw the first meeting in the Belgian capital of an International Federation of Junior Music, with delegates from six countries. Other conferences were held in Paris and Luxembourg.

René Nicoly, founder of the French branch of Jeunesses Musicales, has been visiting the United States for three months, and interested many in the work of the organization.

How Program Works

Though there is an adult Managing Director, an Administrative Council and a Technical Staff to arrange the concerts, the details of the activities are planned by the young people themselves. There is a great deal of freedom as to whether they attend concerts, or leave if they wish. They are allowed to express their enthusiasm—or the opposite—freely. And there is absolutely no propaganda of religious or political sort in the programs.

All members must be between 12 and 25 years old. At first they had to go to some educational institution with ten or more members of the group in attendance. Young working people have also been admitted. The series costs about $1.50 for six concerts, and this includes printed programs.

Conferences and Field Trips

Of greatest interest are the pre-concert conferences. These give opportunity for discussion of the music, criticism of programs, or the conditions under which they are given. Afterward there is a social period, with a short musicale by a professional artist, perhaps, or one of the members, a debate on aesthetic matters. Or else the story of some musician's work is outlined for the young people by a teacher. There are "extra-curricular" activities, such as outings to the country, visits to museums, and the like.

Friendly relations between various nationals are stressed when young people from other lands are the guests of those in which the meeting is held. They thus have a chance to see the home life of another country and to form solid friendships.

At the end of the school year a questionnaire is sent to each member, which asks for their verdict on the music, the performances, and programs. These are read with interest, and results tabulated.

Scores have been commissioned from contemporary composers. At the periodic gatherings of the delegates, noted artists have appeared in short recitals.

Prize Contests

Following each concert, the members are asked to write several pages on their impressions. These are sent to a jury of literary and musical experts, and at the end of the season a prize is awarded for the best. There is another annual competition for pianists, violinists, cellists and singers among the members, and the winners perform at the award ceremony, with the accompaniment of the National Orchestra. There is a third contest for school choruses, designed to promote this type of activity and the writing of music for such groups. There have been some choral commissions to composers.

A magazine edited and written by the young folk is by no means an amateur or scholastic production. Its articles range from classic to modern arts, including painting, music, theatre, and contemporary media such as the films and radio.

Music for Juniors seems to be here to stay—and it is a salutary and wholesome influence in the art world. It is providing an intelligent, lively and influential audience for the future—which bodes well for the prosperity and appreciation of the world's makers of music.

R. M. KERR.

U. S. Chamber Concerts for Youth

IS chamber music too high-brow for children? The question was answered in an emphatic negative by the sponsors of an interesting test music education project in Baltimore this winter. Every month more than 2,000 children heard a concert of chamber music in the intimate setting of the classroom or school gymnasium, lunchroom or auditorium, under the auspices of the Young Musicians Series. Results of the experiment are now being studied in many centers throughout the United States because of the success of Maryland's experience.

Mrs. Charles Wood Collier, chairman of the Young Musicians Series, told members of the Women's Association of the Baltimore Symphony Orchestra at the April 5 Music Education Forum in

QUARTETS IN THE STUDY HALL . . . Henry Callard, Headmaster of Gilman Country School for Boys, introduces the New Music String Quartet to the students at a concert of the Young Musicians Series in Baltimore.

the Baltimore Museum of Art. "There is too much *passive* listening to music by the children of this generation. By encouraging the close contact of the musician with his audience, especially through the medium of recitals of high calibre chamber music, brought directly into the child's familiar environment, we can offset the current tendency, which is threatening our entire culture.

How Series Was Started

"This winter, six Baltimore private schools, the Baltimore Museum of Art and the city's Department of Education participated in the plan," explained Mrs. Collier. She gave a brief history of the Series, describing its growth from a piano recital in two schools last year to a program supported by virtually all the elements in the community interested in music education. Expenses were underwritten by contributions of 25 sponsors, a grant from the Leventritt Music Foundation and the fees of the participating schools. Young musicians presented a program each month, which they repeated in the schools; and, because more schools wished to be included than could be accommodated, the Museum of Art provided its auditorium for the public and for the parochial school children.

"The child audiences were representative. Two co-educational institutions, Friends and Park School, one large boy's school, Gilman Country School, and three different types of girl's schools, Bryn Mawr, Roland Park and St. Timothy's (the last a boarding institution) took part in the program. Thus, a cross-section of Baltimore's young public flocked to the monthly concert at the Museum.

"The musical fare was varied and of highest quality. A masculine and a feminine violin and piano team, David Nadien and Martin Canin and the Ajemian sisters, Anahid and Maro, presented the October and February Series, respectively. A woodwind quintet made up of members of the Baltimore Symphony Orchestra introduced the children to the range and qualities of wind instruments in November. Talented Jean Graham won the admiration of her young listeners by her piano recital in January. In March, the excellence and musicianship of the New Music String Quartet captivated the youngsters.

Reaction Is Keen

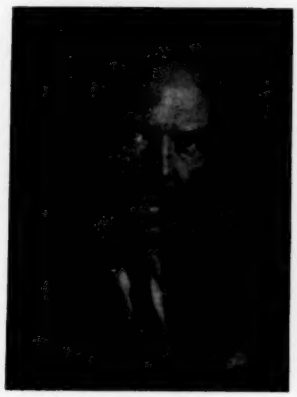
"Everything was done to stimulate the child's active participation. Students crowded around the performers and were allowed to examine instruments. Concerts were followed by informal chats with the artists. The expert musicians easily entered into the spirit of give and take, and joked with their young listeners, explained the music and the limitations and possibilities of their instruments, asked the children what compositions appealed to them most. It was interesting to note that the enthusiasm of the children grew from polite attention to intense excitement and concentration by the end of the season. The communication which was evoked was electric and is the kind of interplay which can be established by fine musicians whose skill and sincerity is quickly recognized by the child. The whole experience was rewarding, both for the listeners and the musicians. . . .

"We are convinced that these chamber music concerts for children represent the ideal method of laying the groundwork for a music public of the future. Our Baltimore experiment may stimulate other communities to start similar projects. In one season's trial, a sizable group of children have become 'fans' for good music."

Carpenter Among Notables Lost by Music

JOHN ALDEN CARPENTER, 75, noted American composer, passed away at his home in Chicago on April 26. He had been ill for some weeks. He was born in Park Ridge, Ill., a suburb of Chicago, and studied under Amy Fay and other teachers in that city, then entered Harvard, where he was graduated with highest honors in 1897. There he studied composition with J. K. Paine, also later with Bernhard Ziehn and in Europe with Elgar.

His music began to be heard with increasing frequency after 1912, when his Sonata for Violin and Piano was performed in New York. Two years later his Gitanjali, settings of poems by Tagore, was published. One of his most popular works was Adventures in a Perambulator, descriptive suite, performed by the Chicago Symphony in 1915, and heard in several other countries. The Concertino for piano was premiered in 1916 by the same orchestra with Percy Grainger as soloist. His First Symphony was played at the Litchfield, Conn., Festival in 1917. His ballet-pantomime, The Birthday of the Infanta, was performed by the Chicago Opera in 1919 and 1921. The Chicago Symphony also played a suite drawn from it at that time, and in 1951 a revision was given by Kubelik. Meanwhile, Carpenter introduced jazz idiom into such works as his ballet Krazy Kat, based on a popular cartoon series, produced in Chicago and New York in 1921, and in Skyscrapers, a work based on various aspects of life in American cities, which as a ballet was produced by the Metropolitan in 1926, and later at the Munich Opera; an orchestral suite from it was heard widely. Among his other popular works were Water Colors, a song cycle based on Chinese poems, and Songs for Anxious Children, in mock humorous vein. His scores include a tone poem, Sea Drift; a Violin Concerto; The Anxious Bugler; and for various chamber combinations a Sonata, String Quartet, Piano Quintet, also Song of Faith, for chorus; and Polonaise Americaine for Piano; and many songs.



JOHN ALDEN CARPENTER

Carpenter's Carmel Concerto was written in 1948, at Carmel, Cal., and was played by the N. Y. Philharmonic-Symphony, and by the Chicago Symphony under Hannikainen. He also composed an opening Ode for the Chicago Exposition in 1933, and in the previous year himself served as narrator in Chicago for his Choral Ode marking the 200th anniversary of Washington's birth. He held Master's degrees from Harvard and Wisconsin Universities, and was a Chevalier of the French Legion of Honor. His first wife, the former Rue Winterbotham, died in 1931.

Surviving are his widow, Ellen; a daughter, two stepdaughters, and granddaughter.

JERZY FITELBERG, 48, Polish composer, died at his home in New York on April 25. He had lived in this country since 1940. Mr. Fitelberg was born in Warsaw, the son of Gregorz Fitelberg, composer and conductor of the Philharmonic in that city. He attended the Berlin Hochschule fuer Musik, studying composition with Schreker. In 1928 his Second String Quartet was awarded the prize in a composition of Young Polish Musicians in Paris. The $1,000 Coolidge Prize offered by the Library of Congress was won by his Fourth String Quartet in 1936, and performed at a festival in Washington the following year. His Nocturne for Orchestra was played by the New York Philharmonic-Symphony in 1946. Among his compositions were also quintets for wind instruments, sonata for two violins, trios and duos for violin and cello, two suites and concertos for piano and cello.

ADOLF BOLM, 67, ballet dancer and choreographer, died at his home in Hollywood, Cal., on April 16. He was born in St. Petersburg, Russia, and was a member of the Imperial Ballet with Nijinsky, Fokine and others, also an original member of the Ballet Russe of Diaghileff. In 1916-17 he came to the United States with that organization. Mr. Bolm produced ballets for the Metropolitan Opera (he was associated with the company in 1917-21 and 1924-26, appearing in a number of roles, including Petrouchka), for the Chicago and San Francisco Operas, the Chicago Allied Arts, League of Composers, the Hollywood Bowl and other groups. He lived in recent years on the Pacific Coast, where he taught and staged ballets. His wife and son survive.

SARAH CAHIER, 76, contralto, known for many years in concert as Mme. Charles Cahier, died at Manhattan Beach, Cal., April 15. Born in Tennessee, she studied with Jean de Reszke and Fidele Koenig, and her opera entry was made in Nice as Orfeo in 1904. She sang with the Vienna Opera under Mahler in 1909; was heard in opera and concert in many other cities, including Azucena and Fricka at the Metropolitan in 1912. She later taught singing at the Vienna State Academy, the Curtis Institute of Music, and privately in New York. Among her pupils were Lauritz Melchior and Marian Anderson. Surviving is a sister, Mrs. Percy Hammond.

Advice of Darwin Was Unknowingly Taken by Musicians of Teaneck, N. J.

EXAMINING BEETHOVEN SCORE . . . L. to r., Ruggiero Ricci; G. Donald Mairs, conductor of the Teaneck Symphony Orchestra; Arthur M. Abell, and Beatrice Schroeder, harpist.

By Arthur M. Abell

FROM Charles Darwin to Teaneck, N. J., seems a far cry, but there is a connection, for the inhabitants of that little typically American town are doing what the great English naturalist told Joseph Joachim more than 75 years ago should be done by everyone interested in cultural development.

During the many years I was Berlin correspondent of the Musical Courier before the First World War, I met the great musicians of the period—Brahms, Joachim, Grieg, Strauss, Sibelius, Bruch, Puccini, Nikisch, Busoni, d'Albert and many others.

On one occasion, Joachim told me the following story:

"In the late '70's I was playing the Beethoven Violin Concerto [this was a work which Joachim popularized] with the London Philharmonic Orchestra, and Darwin, with whom I was well acquainted, was in the audience. The next day he invited me to dine, and in our conversation made a remarkable declaration.

"'While listening to your playing of the Beethoven work last evening I was struck by the tremendous enthusiasm of the audience. That was something I could not understand. I heard every note that they heard, and yet I felt that in my case there was a great lack. It was then borne in on me with great force that in not being able to appreciate such music and such a performance I was missing something very grand and beautiful in life. They say that music is the universal language; that it makes a world-wide appeal. I now deeply regret that I neglected the study of music in my youth. I am not tone deaf, but I was always so absorbed in other matters that I gave no attention to music and now it is too late, for I am an old man. I realize that a noble and lofty part of my being has become atrophied in me. I advise all young people who are interested in cultural development to acquire at least a rudimentary knowledge and understanding of music, for it will enrich their lives. It is of great esthetic value and cultural significance.'"

From Victorian to Modern Age

Now, the people of Teaneck, N. J., could not have heard Darwin's advice, because this is the first time I have published the story. Nevertheless, this town of 35,000 is acting on it in maintaining a symphony orchestra of 75 players, of whom 55 are amateurs.

On April 13 I attended a concert of the Teaneck orchestra given in the High School Auditorium which seats about 900 people and which was filled to capacity. The program consisted of the Overture to Mozart's Marriage of Figaro, the Beethoven Violin Concerto, with Ruggiero Ricci as soloist, and the Tchaikovsky Fourth Symphony.

I have been hearing symphony orchestras for the last 67 years. I still have the program of the first New York Philharmonic concert I heard, conducted in 1884 by Theodore Thomas. The following year I was tremendously impressed by the Boston Symphony, which I have heard innumerable times under all its conductors, including 220 concerts led by Serge Koussevitzky; Mrs. Abell and I were his guests in his box at Carnegie Hall at every concert during the 22 years from 1927 to 1949. Furthermore, from 1890 to 1918 I heard all the great European orchestras.

In evaluating the Teaneck ensemble, I am not applying Boston Symphony or Philharmonic standards, which would obviously be unjust. But these were smooth, clean, legitimate renditions. The most satisfactory number was the Beethoven Concerto. Mr. Ricci supplied the professional note, and played with sovereign mastery, and the conductor, G. Donald Mairs, followed him with great fidelity.

A Community Enterprise

It is interesting to note how all the players fit into community life—thus making the organization a really vital part of the New Jersey locality. To begin with, Mr. Mairs is supervisor of music in the Teaneck public schools. Practically all of the first-desk players are amateurs. Among them are business men, high school and college students, housewives, doctors, a university professor, a shoemaker, an interior decorator, an architect and a restaurant owner. The orchestra has three husband-and-wife combinations and a father-and-son team. Of the 75 members, 23 live in Teaneck, while the others are from neighboring communities. Mr. Ricci is now a resident of Teaneck, and Beatrice Schroeder, young harpist and former pupil of Carlos Salzedo, who was soloist in a brilliant performance of the Ravel Introduction and Allegro in an earlier concert which I heard also, lives in nearby Bergenfield.

The orchestra balances its budget, too, which is more than many professional orchestras can do at present. This, of course, is due to the fact that the 55 amateurs play without remuneration. The 20 professionals are made up of music teachers and a few experienced orchestral players.

This New Jersey town, I feel, is symbolic of the great musical awakening in America today, for there are hundreds of similar organizations in the United States which are accomplishing wonders in spreading love, understanding and appreciation of good music throughout our land. These amateur music-making ensembles are filling a great need and supplementing the work of the major orchestras; they play good music in communities that are never visited by such professional organizations.

Coast Symphony Heard In Score by Bergsma

By Charlotte Hiller

SAN FRANCISCO.—A performance of clarity and care was given by the San Francisco Symphony Orchestra under Pierre Monteux to the First Symphony of William Bergsma. On first hearing the work leaves the impression of musical vigor, romantic in character and expressed with classic economy. It is without doubt among the most deserving and noteworthy of the novelties presented this season. The young violinist Anshel Brusilow, from Philadelphia, who lately has studied with Naoum Blinder in San Francisco, was soloist in the Tchaikovsky Concerto, playing with astounding technical mastery, but also with musical understanding and the emotional discipline this work requires. The concert otherwise offered the Marriage of Figaro Overture, Brahms' Variations on a Theme by Haydn, and Respighi's Fountains of Rome.

The last of this season's programs was, as is Mr. Monteux's yearly custom, devoted to Beethoven's Ninth Symphony. The Municipal Chorus, Hans Leschke director, and the Stanford University Chorus, Harold C. Schmidt director, combined to deliver the choral music in a polished and devoted manner. This year's soloists, Phyllis Moffet, Jean Bonacorsi, Cesar Curzi and Donald Gramm, formed one of the best balanced quartets for the occasion. The four beautiful voices, in their youthful yet musical approach, were a delight. With the orchestra at its best, this was one of the outstanding performances of the work heard here. The Triple Concerto for violin, cello, piano and orchestra by Beethoven opened the program, with Naoum and Boris Blinder and Randolph Hokanson in the solo parts. Though a chamber music work, in the fine execution it sounded refreshing and stimulating even in the big Opera House.

Helen Traubel gave a recital at the Opera House before a large audience. There were opportunities, in the Narrativé from Tristan und Isolde and in an aria from Ponchielli's La Gioconda, to achieve those ringing, ravishingly beautiful high tones for which she is known.

But it was the group of more intimate songs by Schubert, Wolf and Strauss which made the deeper impression for the suppleness, the warmth and the restraint with which they were performed. Coenrad V. Bos, Miss Traubel's accomplished piano partner, contributed a group of pieces by Rachmaninoff and Mendelssohn.

Chamber Music

The season's last concert of the Music Lovers' Society presented Beethoven's String Trio, op. 9, played by Frances Wiener, violin; Lucien Mitchell, viola, and Herman Reinberg, cello, and the Brahms Clarinet Quintet, op. 115, the latter particularly remarkable for Rudolph Schmitt's beautiful performance of the clarinet part. A novelty was Johan Franco's Divertimento for flute and string quartet, an engaging work of delicacy and expressiveness, as played by Merrill Jordan, flute, with the Music Lovers' string group.

Under the auspices of Mills College, for which the Hungarian String Quartet will give twelve concerts later this summer, six on the campus and six in the San Francisco Museum of Art, the group introduced itself to this city recently. Opening with Mozart's Quartet (K. 387) and closing with a performance of Schubert's "Death and the Maiden" quartet, grand in outline and dramatically fully explored, Bartok's Quartet No. 4 was the center of attention. The players offered a deeply searching, vivid presentation.

Ballet Premiere

At the last of four Ballet evenings by members of the San Francisco Ballet a new work, Le Gourmand, was presented. The choreography, to Mozart's Divertimento No. 10 in F major, was by Lew Christensen, the libretto by Mr. Christensen and James Graham-Lujan (with the assistance of M. Paul Ferrier, *maitre d'hotel* of the Mark Hopkins Hotel), sets and costumes by Leonard Weisgard. The story is simple: a Gourmand is served an elaborate meal, the various attractions of which are represented by dancers. In the end all those delectable dishes show up once more to crown the Gourmand (Alton Basuino) with a pig's head. Mr. Weisgard's ingenious designs deserve much of the credit for a colorful entertaining ballet. It was enthusiastically enough received for the company to move over to the Opera House on May 19, when besides Le Gourmand, Les Maitresses de Lord Byron and Filling Station will be repeated.

Donald Gramm, bass-baritone, was also heard in a concert presented by the San Francisco Boys' Chorus under its director Madi Bacon. In a solo group, with Richard Cumming at the piano, he confirmed previous impressions that he is a gifted singer on the rise. The Boys' Chorus sang madrigals, hymns and spirituals with naturalness, pure intonation and vocal balance, credit for which is due Miss Bacon, who has developed the group. There were also selections from Hansel and Gretel, and six songs by Ernst Bacon, four written for the chorus. Ted Beimess accompanied the ensemble with skill.

A Frances J. Hellman Music Scholarship Fund has been established at Mills College by Mrs. Hellman's children, in honor of her 74th birthday. She has been a member of the Mills College board of trustees and chairman of its music committee since 1932. The $100,000 gift will be administered to insure gifted music students the opportunity to complete their advanced music training.

Coast Opera and Symphony Have Administrative Merger

SAN FRANCISCO. — The administrative merger of the San Francisco Opera Company and the San Francisco Symphony Orchestra was announced by Kenneth Monteagle and Leonore Wood Armsby, presidents of the two organizations. Howard K. Skinner, business manager of the Symphony Orchestra, will act in a similar capacity for the Opera Company, replacing Paul Posz, who recently resigned. As the two seasons do not run concurrently, there will be no conflict and a substantial saving will be effected by both organizations, according to their presidents. C. H.

Boston Symphony Ends Season with Novelty

By Jules Wolffers

BOSTON.—Charles Munch brought the 70th season of Boston Symphony concerts to a close with a pair of concerts stressing qualities which have endeared him to the Boston public for the past two years—enthusiasm, vigor, dash and enterprise. New to Boston was Ghedini's Architetture, Concerto for Orchestra, an interesting and stimulating set of seven short sections played without interruption. A moving performance of Schubert's "Tragic" Symphony, and an exhilarating interpretation of the Brahms Second brought the conductor a farewell ovation.

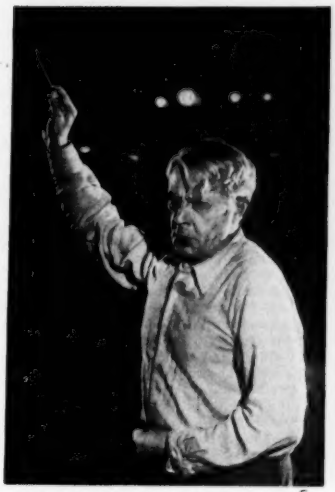
Season's end is time for summing up. Quite apart from the fascination of figures, this annual stock-taking has value in determining trends. As was to be expected, Mr. Munch shows particular fondness for French music. Of the total of 73 works, almost one fourth or nineteen (if we include Franck) were by Gallic composers. Ravel led this group with four hearings; Berlioz, Honegger, Roussel, each had two; and the others were Barraud, Debussy, D'Indy, Fauré, Franck, Lalo, Rameau, Rivier and Saint-Saens. Berlioz's Requiem also impressed.

Of particular interest to many is the percentage of works by native-born Americans, this season under six per cent with four composers represented—Barber, Copland, Diamond and Mennin. There were several hearings, of course, from foreign-born composers now living in this country, with one each by Bloch, Hindemith, Martinu, Nabokov, Schoenberg, Stravinsky and Tcherepnin.

The three B's headed the list—Bach and Beethoven with 6, Brahms with 5. Mozart rated 4 performances, with Handel, Haydn, Schumann and Schubert coming next with three. There was not a single example by Mendelssohn, and only one each by Tchaikovsky and Wagner.

Like most conductors, Mr. Munch has biases against as well as for. The listing of 3 works by Sibelius was due to Koussevitzky's return as guest. Mr. Munch has never conducted a work by the Finnish composer, according to his own statement. Such an attitude seems difficult to reconcile with the objectivity one might expect, but rarely gets, from leading interpreters. Also, there was not one work played by an English composer, old or new.

To complete the list, were the following: Bartok, Bruckner, Dvorak, Gabrieli, Ghedini, Gluck, Mahler, Prokofieff and Strauss.



CHARLES MUNCH concluded his second season as the regular music director of the Boston Symphony Orchestra and will appear for the first time at the Berkshire Music Festival in the coming summer.

Premieres Range Widely

Three works were premieres — Diamond's Symphony No. 3, Honegger's Symphony No. 5, and Nabokov's La Vita Nuova. There was one American "first," Barraud's Mystère des Saints Innocents, three Boston "firsts," and 13 works were played for the first time by the orchestra, making about one-quarter of the offerings a novelty to Symphony patrons.

Mr. Munch stuck to his resolution not to repeat works programmed during his first season. The only exception came from a guest conductor. There were but two of these—Koussevitzky and Monteux, although Barber did conduct his own work, and Richard Burgin took over for two weeks.

Continuing the policy of comparatively few soloists, there were but 11 spread out over the 24 concerts, of whom five made their Boston Symphony debuts—Ciccolini, Curzon, Danco, Fournier, and Solomon. There were, however, a large number of assisting groups and artists.

Pops Begin Again

No sooner had the season closed than the annual Spring refurbishing took place for the Pop concerts. With Arthur Fiedler again at the helm, the traditional series of nightly programs opened on April 30 with all the welcome and accustomed trimmings—tables on the floor, light (some not so light) refreshments on the tables, walls a pastel green, flowers on the stage, and a stimulating list of music, old and new, serious and popular, large and small, with a fine soloist in the person of Eugene List to start things off.

Mr. Fiedler also showed his questing program spirit by introducing to American audiences the Ballet Suite by Shostakovich. Mr. List chose to make his Pops debut with the peppery Ballet Chanté, Salade. As always, a good time was had by all, and the usual scramble for tickets is now taking place.

Philadelphia's Late Season Enterprising

By Samuel L. Singer

PHILADELPHIA.—The final programs of the Philadelphia Orchestra's 51st season, conducted by Ormandy, were largely devoted to staples. However, a Symphony new here was Felix Borowski's Second, written in 1933. It was well received for its rich romanticism, sturdiness of thematic content and able orchestration. A reminder of Tristan was felt in the romantic expressiveness of the second movement. On this program, Nathan Milstein gave a virtuoso performance of the Tchaikovsky Violin Concerto.

Two Philadelphians were principally concerned with the world premiere of a Violin Concerto by Richard Yardumian, 34, which had Anshel Brusilow, 22, as soloist. Although written on the basis of a twelve-tone cycle of thirds, the concerto's technical construction is subservient to what it has to say in its two movements. The first movement created a rather *triste* impression, with long stretches of dialogue between solo violin and orchestra. The second movement was jocose and faster in pace.

William Kapell revealed an affinity for Mozart in his playing of the Concerto in C (K. 415), for the first time on a Philadelphia Orchestra program. He also scintillated in the Rachmaninoff Paganini Rhapsody. On the annual Viennese program, William Kincaid and Marilyn Costello were soloists in Mozart's charming Concerto for Flute and Harp, last heard here twenty years ago with Kincaid and Edna Phillips. Astrid Varnay sang well in a Wagner list.

The annual Request Program featured the Eroica Symphony as a surprise choice (the Brahms First and the Franck have often been selected), along with the Academic Festival Overture and the perennial Rosenkavalier Suite. Eleanor Steber sang with vocal splendor in a special concert for the Orchestra Fund, conducted by Ormandy at John Wanamaker's.

In return for a City Council appropriation of $50,000 toward its deficit, the Orchestra was scheduled to give four free concerts at Convention Hall (seating capacity, 15,000) May 9 to 12, with Ormandy conducting. Alec Templeton was listed as soloist on the opening bill, followed by Tchaikovsky, Viennese and Gershwin programs.

Otello by Civic

The Philadelphia Civic Grand Opera Company closed its first full season with an excellent performance of Verdi's Otello. Ramon Vinay was a commanding figure, dramatically and vocally, in the title role. Herva Nelli sang tenderly as Desdemona, though one could wish for greater visual verisimilitude. Cesare Bardelli was a creditable Iago, and Giuseppe Bamboschek conducted ably. The performance included the usually-omitted ballet in the third act. . . . Earlier, Miss Nelli scored in the title role of Norma, particularly in her duets with Jennie Tourel. Walter Fredericks sang well as Pollione in a performance that had a sense of style under Bamboschek's baton. Licia Albanese was heard in her familiar vocal and histrionic portrayal as Madame Butterfly. More successful, comparatively, were Fredericks, Lucielle Browning and Bardelli. Bamboschek conducted.

June Kelly repeated her most successful role, Tosca, in the Philadelphia La Scala Opera Company's season finale. Francesco Battaglio as Mario and George Chapliski as Scarpia rounded out a convincing trio of principals. Carlo Moresco conducted well. . . . An earlier Scala performance of Lucia featured Carmen Gracia, the local debut of Giulio Gari as Edgardo, and Claudio Frigerio as Enrico. Of the three, only Frigerio was more than adequate. Moresco conducted, as he did for a successful Cavalleria-Pagliacci bill.

The Metropolitan, in a two-day stand, presented a generally good performance of Boheme and a rousing one of Fledermaus. Victoria de los Angeles and Richard Tucker were vocally outstanding in Boheme; Fausto Cleva conducted. Eugene Ormandy directed for Fledermaus, with Resnik, Munsel, Kullman, Sullivan and Brownlee.

Local opera organizations have been busy, too. The Co-Opera Company staged The Telephone and The Medium with imagination. The Student Opera Company did nicely in Cavalleria and L'Amico Fritz.

Recitals of Late Season

Recitals have offered quality but not quantity. Emma Feldman presented Artur Rubinstein in his annual program and Lily Pons in her first recital here in seven years. Both were warmly welcomed. Nicole Henriot, pianist, created a sensation in a Bala-Cynwyd Community Concerts Association recital. José Iturbi played with elegance and fire. . . . The Vienna Choir Boys made a welcome return, after fifteen years, in closing the Philadelphia Forum season. Two fine local choruses scored in unusual works —the Mendelssohn Club, under Harold W. Gilbert, in Pierné's The Children's Crusade, and the Temple University Choirs, under Elaine Brown, in Stravinsky's Symphony of Psalms. . . . The American Society of the Ancient Instruments transported one back a couple of centuries in its 23rd two-day festival, the opening concert at Valley Forge Chapel, the remainder here. . . . The Curtis String Quartet also conducted its successful Free Library series with credit.

Ojai Festival Opening May 25

OJAI VALLEY, CALIF.—The 1951 Ojai Festival will present a subscription series of four events on May 25, 26 and 27, and three additional events on May 29 and 30, in Nordhoff Auditorium here. This fifth anniversary season will introduce William Steinberg to audiences of the festival, when he conducts the Ojai Festival Chamber Orchestra on opening night in the first of three concerts. American debut will be made as a trio of Szymon Goldberg, violinist, and Joanna and Nikolai Graudan, piano and cello duo. There will be an evening of Mozart serenades. The Stanford University Chorus, directed by H. C. Schmidt, will return, and there will be a popular-priced "county concert" in Ventura Junior College Auditorium; innovations include two children's concerts to be presented in the same hall in cooperation with the Ventura County Board of Education, and a special Memorial Day program in Ojai Community Church.

A world premiere is scheduled for the String Quartet No. 1 by Alexei Haieff, commissioned by Ojai Festivals, Ltd., through the Huntington Hartford Foundation, and to be played on May 26 by the American Art Quartet. The same day will bring the West Coast premiere of the Piano Quartet by Aaron Copland, to be performed in celebration of the composer's fiftieth birthday. Another West Coast introduction will be Hindemith's Septet for Woodwinds, played by the Los Angeles Woodwinds.

The incomplete list of participating artists for the festival includes Jascha Veissi, viola; James Schwabacher, tenor; Brunetta Muzzolini, soprano; Elaine Damele, pianist.

Lili Kraus, pianist, was later announced as a soloist, making a special trip from South America to participate.

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Detroit's Music Hall And Light Opera Close

DETROIT.—Although this industrial center promises to have a boom because of the large defense contracts of the various plants, two more casualties on the Detroit musical scene have been announced. The first is the closing of Music Hall at the end of this season, which will leave the city with a shortage of concert halls. While we understand the business offices and studios will continue, the auditorium will not be available after June 1.

The Detroit Light Opera Association, which has given the city eight weeks of operetta each season for the past ten years, has announced that it will be impossible to continue due to increased production costs. This series has assured local musicians of a few weeks of employment since the collapse of the Detroit Symphony Orchestra, and no doubt more of them will be forced to join the production line in this metropolis.

Opera Festival Plans

The Grand Opera Spring Festival will again present a week of opera from May 15 to 20 under the directorship of Ettore Verna, who plans to use as many local singers and instrumental musicians as possible. There will be a chorus of forty singers who will augment the group from New York. Dr. Harry Seitz, who is director of all choral groups for Detroit's 250th Anniversary, is now training the operatic group. Maestro Verna has announced that the week will open with Aida in commemoration of the 50th anniversary of Verdi's death. One notes with interest that Turandot and Andrea Chenier are listed, along with more familiar operas.

The Chicago Symphony Orchestra, with its new permanent conductor, Rafael Kubelik, thrilled a packed auditorium with a program of varied interest. The Dvorak First Symphony brought prolonged applause and shouts from the balconies. George Schick played the difficult piano line in Hindemith's Theme and Variations for Strings and Piano and handled the assignment brilliantly. Perhaps tour fatigue was responsible, but many listeners felt the orchestra lacked brilliancy and did not play as inspiringly as we have learned to expect from past performances of this fine group.

Eleanor Steber has enjoyed operatic success in this city, but in her initial recital appearance she delighted her audience with one of the most interesting programs presented here in several seasons. Her blonde loveliness coupled with a stage manner of charm completely won her listeners before she had finished her first group. Her singing of an excerpt from Menotti's The Telephone was particularly applauded. James Quillian's accompaniments were always in good taste.

Maria Leone, young Detroit soprano, as previously announced, was the feminine winner in the finals of the Metropolitan Opera Auditions of the Air and was awarded a $2,000 scholarship. She has had two years of concentrated study in Italy and the scholarship will enable her to continue her coaching in preparation for an operatic career.

MARION GERHARDT.

NFMC Opens 26th Biennial Convention in Salt Lake City

"Music, Youth and Democracy" is the slogan of the 26th Biennial Convention of the National Federation of Music Clubs, being held in Salt Lake City, Utah, from May 13 to 20. Delegates from 48 States and the District of Columbia, choruses, bands and other instrumental ensembles, as well as well-known speakers and musical artists will attend the session, presided over by Mrs. Royden James Keith, national president.

Sunday, May 13, included a reception and musical program at the University of Utah, and in the evening a Sacred Concert at the Tabernacle. On Monday, the programs marked International Relations Day, with Elena Nikolaidi, contralto, and Maria de Leone Ortega as vocalists. On Tuesday, Student Day, young performers were to be heard, and in the evening the convention banquet was scheduled with Dr. Rudolph Ganz as principal speaker, and musical numbers by William Kapell, pianist.

The Utah Symphony, conducted by Maurice Abravanel, will give a concert on May 16, sponsored by the Standard Oil Company of California (including a Violin Concerto by Leroy Robertson, Utah composer) and to be broadcast by the CBS network. On May 17 the semi-finals of the Young Artists Auditions will be held, and in the evening two past winners, Paula Lenchner, soprano of the Metropolitan (Young Artists Voice Prize, 1945) and Donald Gramm, baritone (first Paul Lavalle scholarship, 1947) will be heard.

On Friday evening the Young Artists Finals will be held. This year the awards include two new prizes, solo engagements of one of the winners at the Aspen, Colo. Festival and that at Brevard, N. C., in addition to a contract for one of the winners with the National Concert and Artist Corp., for 1952-3. The Federation itself is offering the usual $1,000 prizes in voice, piano and violin, with option of a Town Hall recital.

Saturday is Junior Day; compositions of young composers will be performed, among them one by Roy V. Bogas, 16, who will come from San Francisco to conduct. In the evening Grant Johannesen, Utah pianist, winner of first prize at the Belgian International Piano Contest, will give a recital. The White Breakfast honoring the Federation founders will take place on Sunday. At that time the new officers elected for the next biennium will be installed. Other events are solo and ensemble concerts, forums on education, youth, and American composition.

Festival in Vancouver

VANCOUVER, B. C.—Jacques Singer, former conductor of the British Columbia Philharmonic Orchestra, returned here to conduct the May Festival, May 7 and 9, featuring Beethoven's Ninth Symphony. A chorus of 300 voices was heard.

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NEW YORK CONCERTS

CARNEGIE HALL

New York Philharmonic Symphony, Dimitri Mitropoulos conducting, April 22, A.—At the final concert of the season Artur Rubinstein played the most lyrical and feminine of the Beethoven Concertos, the No. 4 in G, instead of the Second Brahms, which he had given at the midweek concert. Seraphic as well as human qualities of the score were conveyed by soloist and orchestra in a clear, impressive reading properly imbued with greater vitality in the Finale than elsewhere. The other works on the program were repeated from the Thursday and Friday concerts.

Leonard Rose, who is leaving his position as first cellist for a concert career, received a special ovation from the orchestral musicians and the audience. E. B.

May 2, E.—For the benefit of the Queens Fund and the Athens College, under the auspices of the members and directors of the Greek War Relief Association, the Philharmonic-Symphony with Elena Nikolaidi, contralto; Jan Peerce, tenor, and Gina Bachauer, pianist, as assisting artists gave an impressive concert before a sold-out house. Orchestral offerings were Glazounoff's Overture on Greek Themes, an effective curtain-raiser, and Falla's Dances from The Three-Cornered Hat, played with great drive and rhythmic vitality. Miss Nikolaidi contributed a beautiful rendition of Divinitès du Styx and brilliantly sang Eboli's aria, O Don Fatale, from Verdi's Don Carlo, plus a Greek folksong as an encore. Jan Peerce, with his usual vocal finesse and musical understanding, sang Tu lo sai by Tosti (orchestral arrangement by Warner Bass), Handel's Enjoy the Sweet Elysian Grove and O Paradiso from L'Africana by Meyerbeer. Gina Bachauer, playing for the first time with the Philharmonic (she will appear as a soloist during the coming season), admirably interpreted Tchaikovsky's Piano Concerto in B flat minor. Her reading had great sensitivity, but also attained the necessary monumental moments. H. W. L.

Victoria de los Angeles, April 22, E.—The last of three recitals by the Spanish soprano took on an increasing atmosphere of warm communication and personal sway. She opened with an air from Carissimi's Jephthe, another from Lully's Thésée (particularly well sung) and the Jubal's Harp aria from Handel's Joshua. Some of her most affecting work was done in Schumann's two Lieder der Braut, Widmung, and Ich Grolle Nicht; also included were Brahms Das Maedchen spricht, Die Nachtigall and Von Ewiger Liebe, after which the Strauss' Zueignung was added. While the interpretations were in some cases of Latin emotionalism, the richness of tone and serious emotional approach were outstanding. The concert closed with triumphantly sung airs of Granados, Falla and Turina, in which Miss de los Angeles is inimitable. She added a final encore to her own guitar playing which brought down the house. Paul Berl was the piano associate. R. M. K.

Vladimir Horowitz, April 23, E.—This was the second and final recital of the season by the noted pianist. An unusual feature of the program was the broadcasting over Station WQXR of Moussorgsky's Pictures at an Exhibition and four encores. This was the first time that Mr. Horowitz allowed one of his recitals to be presented to the radio audience. The part of the program not heard over the air included 'Haydn's Sonata in E flat, op. 78, Brahms' Intermezzo op. 117, No. 2 and four Chopin pieces, including the B minor Scherzo. S. J. S.

TOWN HALL

Herman Silvers, April 15, 5:30 p.m.—Seriousness and earnestness characterized the efforts of the young flutist in his second New York recital. He successfully conveyed the moods of many pages in compositions such as the Handel Sonata No. 5 in F. Occasionally, too, he showed a good concept of rhythm or phrase in various shorter works by Mozart, Bach, Brahms, Debussy, Hindemith, Stravinsky, and Gliere. But, perhaps because of flaws in technique, his readings were at times marred by slowing of tempi, unevenness, faulty pitch, and wobbly or shrill intonation. Stuart Ross accompanied at the piano. E. B.

Suzanne Danco, N. Y. debut, April 16, E.—Preceded by excellent advance publicity from both sides of the Atlantic, the Belgian saprano bowed to Manhattan audiences. With Paul Ulanowsky at the piano giving the finest and most sensitive musical support, she did not leave one in doubt for an instant that she is an artist of uncommon intelligence, taste and technical prowess. Her wisdom is shown in the way she uses her most individual vocal resources, which put at her disposal a cultivated middle register of distinctive expressiveness, while the top and bottom of her vocal range are less successful in carrying. In three Laudi, from Laudario 91 di Cortona, 13th century religious songs transcribed by Fernando Liuzzi, she showed herself a master of bel canto. The Purcell aria, Remember Me, from Dido and Aeneas, though projected with great intensity, lacked drama from the vocal point of view. Enchanting was Miss Danco's interpretation of Caccini's Amarilli, which had to be repeated. Three ariettes by Bellini closed the first section. In three songs by Brahms and four by Hugo Wolf, Miss Danco reaffirmed her distinguished musicianship, but was less successful in the projection of their emotional content. She was completely on home ground in Ravel's Histoires Naturelles and Debussy's Ariettes oubliées; here her style, vocal delivery and intellectual approach combined to make her interpretation one of perfect beauty and consummate mastery. H. W. L.

Collegiate Chorale, William Jonson conducting, April 18, E.—Throughout an intriguing and varied program, competence and spirit were usually evident, as in Aaron Copland's cantata with soprano solo, In the Beginning. With text from the first chapters of the King James Bible, it had power in its alternations of narrative, reflective, bucolic, and dramatic moods. Tense, brooding, and theatrical neo-romanticism emanated from Samuel Barber's A Stopwatch and an Ordnance Map, for men's voices and three kettledrums (Saul Goodman, tympanist). Angelic qualities and moments of strength were revealed in Palestrina's Stabat Mater. Despite some fuzzy or colorless tones in performance, there was charm in Orlando Gibbons' London Street Cries (accompanied by string ensemble), a stirring and refreshing gladness in William Byrd's motets, Surge illuminare and Haec dies, and considerable poetry in Poulenc's Three Motets for a Time of Penitence. Milhaud's Two Cities appeared musically more effective and urgent in the complexity and buoyancy of a section like Babylon or Jerusalem than in its gentle Elegy. E. B.

Smith-Williams Glee Clubs, Iva Dee Hiatt and **Robert Barrow,** conductors, April 20, E.—British and American choral music was sung by the well-drilled Glee Clubs of Smith College (women) and Williams College (men). The groups showed proper balance, opulent tonal utterance, tempi precision and sure attack. Assisted by Mary Davenport, contralto, and two expert accompanists,

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RECITAL CHIEF . . . Johnnie Evans, new head of the New York Recital Department of Columbia Artists Management. Mr. Evans has been tour manager for many of Columbia's most prominent artists, and was connected with Evans & Salter, which merged with Columbia in 1930.

Nathan Rudnick and Helen Bilhorn, the young collegians began with 16th and 17th Century offerings by Purcell, Byrd, Weelkes, Morley and Wilbye, sung in turn by the Smith-Williams Glee Clubs and Smith-Williams Madrigal Group. Americana by Randall Thompson, performed by the combined glee clubs, was a sequence of five choruses, with texts from the American Mercury. The apex of the concert was reached in Holst's Hecuba's Lament from The Trojan Women of Euripides enunciated with dramatic urge by Miss Davenport and the Smith Glee Club, which won salvos of applause. H. I. B.

John Ranck, April 22, A.—The pianist opened his program with the premiere of Frederick Werlé's Partita. After an Introduction, the following dance-form movements are linked by short interludes, in themselves variations of the basic theme. They provide grateful material, imaginative, written with finesse and taste. The composer took several bows.

Milhaud's Sonate, played with understanding and clarity of conception and technical execution, is a piece too demanding for its musical content. Mr. Ranck did himself proud in it, as he did also in two Preludes by Messiaen and the Napoli Suite by Poulenc. But the highlight of the program was his rendition of Liszt's Prelude on a Theme by Bach and St. Francis' Sermon to the Birds. Here the artist offered remarkable piano playing, distinguished by its technical brilliance and musical refinement. A group of Chopin closed the program. Encores were added. H. W. L.

Hugh Thomas Chorus of the Birmingham (Ala.) Music Club, April 23, E.—A splendid singing group in a distinguished program brought a variety of pleasant sound into the recital hall. This ensemble from Alabama, with rich, balanced harmony, uniform clarity of diction, plus precision of attack and smooth phrasing, possesses an unusual quality of artistry. With apparent equal facility the singers negotiated the opening Buxtehude Cantata, the Monteverdi romanticism of the Madrigals and the classic purity of the Bach Motet, also passing with ease to contemporary works. Programmed were Barber's Let Down the Bars, O Death; Schuman's Te Deum for the Coronation Scene from Shakespeare's King Henry VIII; and two songs of Hindemith. The second half offered Poulenc Motets; three beautiful old White Spirituals from the Southern Harmony; Billings' Easter Anthem and traditional airs arranged by Dawson and Kubik. The group, numbering slightly over thirty, was skilfully directed by Hugh Thomas, assisted by Barbara McClain, pianist and Richard Whitehouse, cellist. The clear-voiced soloists were drawn from the chorus roster. M. C.

Little Orchestra Society, Thomas Scherman conducting, April 24, E.—The orchestra ended its series of Mozart operas in concert from with the seldom-heard Idomeneo, which a capacity audience received with great appreciation. The performance as a whole was admirable, and Mr. Scherman merits considerable credit for making it possible for New York music-lovers to have an opportunity of hearing the work. While the score is rather static, with many 'recitatives, and at times lacks the highest dramatic potency, it has many fine episodes. Of the five soloists, Camilla Williams, as Ilia, sang with most distinction and style. Brenda Lewis as Idamantes, Marquita Moll as Electra, William Hess as Idomeneo, and Howard Fried as Arbace, while not ideally fulfilling the vocal and interpretative requirements of the roles, accomplished generally commendable work. The Columbia University Chorus sang excellently, and Mr. Scherman directed the orchestra with authority. W. A. T.

Anne Katz, April 25, E.—The contralto, after arias by Bach and Gluck, offered Mahler's Kindertotenlieder, making these demanding songs the center piece of her program. She has the vocal means necessary to interpret the cycle: a warm, voluminous voice of dark timbre. It is an instrument which, if properly used, would have all the necessary shades and colors. Unfortunately, Miss Katz' high notes are sometimes spread and edgy. She also had few nuances in her interpretation, so that Mahler's lieder suffered from a sameness in expression. But there were moments of great vocal beauty, as there were in songs by Tschaikovsky and Richard Strauss. A group of Yiddish songs and one of English and American composers added to the variety of the bill. Ernst Oster accompanied. H. W. L.

Joseph Bloch, April 26, E.—Featured among the program's four sonatas was the premiere of Persichetti's Sixth, written in 1950; the third movement's title, "Blandly," was almost belied by a certain wistfulness, more the quality of this touching waltz. It was easily the most satisfying of four movements of sure construction, all excellent played. The pianist brought careful dynamic gradation to a striking short work of Liszt, The Funeral Gondola, thoroughly deserving of future hearings. The Sonata (1928) of Chavez—dessicated but by no means sterile, strong-rhythmed and economically scored—was well set forth, even if slightly overpedalled, by the artist. The Schumann and Scriabine Sonatas, as well as Mr. Bloch's noisily rough playing of them, scarcely owned comparable relevance. It is the strength of his selection and rendition of contemporary works that makes him worth hearing again. E. S. B.

Kazuko Tajitsu, N. Y. debut, April 27, E.—The young American violinist of Japanese descent, though frequently handicapped by technical insecurity, managed to suggest vivid moods in parts of selections by Kurka, Brahms, Mozart and Bartok. She received adroit assistance from the pianist Brooks Smith in contrasting the impassioned and reflective sections of Robert Kurka's neo-romantic Sonata (1948). Her small, sweet, sometimes sensuous, tone was employed most dependably in the Orientalisms and lilting or pleading tunes of Bartok's Six Rumanian Dances. Not discouraged by blemished or acidulous sounds, she indi-

(*Continued on page 23*)

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Cincinnati Symphony Introduces Scores

CINCINNATI.—The world premiere of the Sinfonia for Orchestra by Vittorio Giannini was given by the Cincinnati Symphony under Thor Johnson on April 6 and 7. The one-movement score follows traditional sonata form, but includes many original development and harmonic procedures. A well-constructed double fugue is a feature of the recapitulation, and the work ends with a coda, a return to definite tonality, after episodes of stress.

On the same program was a first performance locally of Hans T. David's rescoring of a suite from Monteverdi's Orfeo, with 16 sections based on the exquisite instrumental interludes of the notable early opera. Nathan Milstein was the soloist in the Brahms Violin Concerto, ably supported by Mr. Johnson and the orchestra in a reading of beauty.

The previous pair of concerts, March 31 and April 1, brought the first concert hearing in the U. S. of Milhaud's Jeux de Printemps, a suite from the composer's ballet composed for the 80th anniversary of Mrs. Elizabeth Sprague Coolidge, and performed at the Library of Congress in 1944 by Martha Graham and a company of dancers under the title Imagined Wings. The score has a tasteful melodic quality, and stresses the vernal and pastoral notes agreeably. The same list included Beethoven's "Emperor" Concerto played expertly by Clifford Curzon, and Schubert's delightful Third Symphony, in D major.

Williams Work in U. S. Premiere

The American premiere of Ralph Vaughan Williams' Fantasia on the Old 104th Psalm Tune, for piano, chorus and orchestra was given by the Cincinnati Symphony under Thor Johnson in its final pair of subscription concerts of the season. The work is a series of variations on the hymn tune, in three contrasting sections and utilizes the orchestra, chorus and solo instrument in writing of considerable ingenuity and vitality. The work, though unconventional, proved a success. The assisting pianist was Frank Glazer, who overcame with great resource a difficult assignment.

The chorus of Miami University, Oxford, O., provided the noble vocal passages, and was also heard in the final movement of the Beethoven Ninth Symphony, for which the soloists were Militza Kosanchich, soprano, a graduate of the Cincinnati College of Music; John Alexander, tenor, who studied with Robert Powell, of the Cincinnati Conservatory faculty, and has been heard in leading roles with the local Summer Opera; Dora Lyon, contralto, and George Barron, bass, both of the Miami University voice faculty. All acquitted themselves creditably, as did the chorus. The stirring program closed a season notable for many artistic triumphs. F. H.

Mitropoulos in Iowa

Dimitri Mitropoulos, following the close of the New York Philharmonic-Symphony season, flew to Iowa to launch his pupil, James Dixon, on a conducting career. On April 23, at Iowa City University, the 23-year-old Mr. Dixon conducted the Prokofieff Concerto for piano and orchestra, with Mitropoulos as soloist, the first time the latter has acted as piano soloist under another's direction; in such works, he customarily acts as pianist-conductor. The rest of the program was conducted by Dr. Philip Clapp, with whom Mr. Dixon has studied at the university. On April 30, Mr. Dixon made his official debut, conducting the Tri-City Orchestra, again with Mitropoulos as soloist, and including also the "Roman Carnival" Overture of Berlioz, and a Brahms symphony.

At Iowa City University, Mitropoulos will give two lectures, one on the relationship between composer, performer and society; the other on conducting.

Waxman to Direct Festival

LOS ANGELES.—The Los Angeles Music Festival Association will present three programs on May 29, June 5 and 12, at Royce Hall, with the Festival Symphony under Franz Waxman. The first, an all-Verdi program, features the Requiem, with Stella Roman, Eugene Conley, Katherine Hilgenberg and John Ford, soloists, and the Roger Wagner Chorale. First performances in Los Angeles on the other two programs include Steinert's symphonic poem after Oscar Wilde's The Nightingale and the Rose, with Joseph Cotten, narrator; Bernstein's "Age of Anxiety" Symphony, with Andre Previn playing the piano solo; Honegger's Prelude, Arioso and Fughetta on the Name BACH, and Mahler's Third Symphony in observance of the 40th anniversary of the composer's death. In the last, Jean Bonacorsi will be soloist.

Mr. Waxman is the recipient of three recent awards: one from the Brazilian critics for his music to Night and the City; another from the Foreign Correspondents of Hollywood; and the Oscar from the Academy of Motion Picture Arts and Sciences for his music in Sunset Boulevard.

Jacobi Opera in London

LONDON.—Frederick Jacobi's opera The Prodigal Son was given a studio performance by the English Singers on April 10 at Central Music Library. The composer was at the piano and introduced the program. Because of the interest occasioned, the work was given a second performance the following day.

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THE PAGANINI QUARTET

Ballet Theatre Ends Successful Run

By Rosalyn Krokover

In spite of the loss of a great number of its outstanding dancers, Ballet Theatre managed to provide an interesting season. The innovation of importing foreign artists and ballets was in no little way responsible for maintaining a degree of excitement throughout the three weeks at the Metropolitan Opera House. Having the opportunity to see outstanding French dancers and choreography in juxtaposition to our own is indeed a privilege; and Ballet Theatre is to be complimented on its initiative and the way in which the guests were presented. This is a policy that could be pursued to advantage. It is far less expensive to import a few small but representative works than an entire company, and it is far more stimulating than a season devoted to one group. While ballet, like music, is a so-called universal language, the approach and style vary with the different countries and this is one of the few chances we have had actually to see ballets of two countries during the course of an evening.

We found the French have a flair for fantasy with a light touch, as was shown in Les Demoiselles de la Nuit (choreographed by Roland Petit and featuring Colette Marchand), which is different from anything in our repertoire. We learned that it is possible to make a striking theatre piece with just two people, as in Le Jeune Homme et la Mort with Jean Babilée and Nathalie Phillipart. However, what we found to be in greatest contrast to American procedures was the art work. The sets generally have an individual character and flavor that are fascinating. Instead of the bleak, perspective-type of linear arrangement used a great deal in our ballets, probably influenced by Oliver Smith's style, you can count on the French sets to be literal but with a piquant, imaginative and sometimes macabre flavor.

Babilée's Bluebird

One of the things that perhaps every balletomane was waiting to see was Jean Babilée's Bluebird. He had created quite a furore with it in Europe, and a great deal had been written about his conception of it. In his appearance here in the work he was partnered with Ruth Ann Koesun, probably because she is very petite. For though strongly built, Babilée is quite short. His Bluebird costume did not make him seem any taller, since the contrasting tights cut his figure in half and made him look just that much more stocky. This is unfortunate, because the bad costuming detracts from some of the unusual things that he does —things which we have never seen duplicated. His body movement in the *brisé volé* and his controlled *tour-jetés*, in which he seems to stay in the air as long as he wishes, are feats to remember. Ruth Ann Koesun is a charming, delicate interpreter, if not as brilliant as some of the Bluebirds we have seen.

Fille Mal Gardée Returns

Also on the program of the April 21 matinee were Theme and Variations, Rodeo, and Fille Mal Gardée. The latter appeared rather shopworn, through no fault of its own, in spite of Alonso and Kriza in the leading roles. Erik Braun is fine in his dancing but he still does not bring enough characterization to the part. Caton, of course, is inimitable as the mother. This is a charming dance-pantomime and deserves a lot more attention than it is getting.

Youskevitch as Romeo

Antony Tudor's Romeo and Juliet had its only performance on April 24. This is a work so tremendous and important in detail that it cannot be done well merely once a season. Youskevitch is undoubtedly one of the greatest, if not the greatest, male classical dancer we have seen in this country during the last decade but it is doubtful if he will ever be a Romeo. His is not the temperament to absorb and project the character of Romeo; he is essentially a dancer and not an actor. Alonso, on the other hand, is as much an actress as she is a dancer and her Juliet is always a delight. Otherwise the performance was not better than one could expect with many replacements and not much rehearsal. Romeo and Juliet is a great ballet and should not be allowed to fade. The program also included Designs for Strings, Bluebird and Rodeo.

Tropical Pas de Deux Premiered

The final premiere of the season was Tropical Pas de Deux on April 27. This was a jazzed-up Latin version of the classical pas de deux. Choreography was by Enrique Martinez, music by Amadeo Roldan and costumes by Saul Bolasni. Alicia Alonso and Youskevitch were the dancers but even they couldn't convince anybody that the two forms of dancing (Spanish and strict classic) mix easily or well. Another feature of the program was Agnes de Mille in her own Rodeo, with James Mitchell as the Head Wrangler. Miss de Mille was never exactly a lightweight and now she has a good bit to carry around. The awful truth is that on stage she looked more like a woman out of a Hokinson cartoon than she did the young Cowgirl. This didn't make too much difference with the audience, though, and the cheers and applause rang loud and long.

Ensayo Sinfonico opened the evening. This performance had the choreographer, Alicia Alonso, dancing with Michael Lland, the other three couples were Scott Braun, Lloyd, Brown, Lanese and Martinez. However, despite Alonso's presence and the all-around smooth performance, the ballet is still not good.

The final offering was a neat performance of Dollar's Concerto with Moylan, Kriza and Lloyd. Mary Ellen Moylan is dancing very well, technically, this season but she has acquired some annoying mannerisms. She gives the idea that she is so busy trying to impress the audience with her regality—"See, I am a ballerina,"—and uses so many stock gestures that at time she actually looks as though she is satirizing the part.

Alexander Smallens, the musical director, did most of the conducting and generally provided very good accompaniments with a well-sounding orchestra. Joseph Levine was the assistant conductor, and played the piano in the Chopin Concerto.

Dance Programs at the "Y"

Among the dance recitals given at the "Y" Dance Center during April were Midi Garth, Stuart Hodes, Nona Schurman and their groups; Mura Dehn and Company, the International Folk Dance Festival, Theatre Dance, Inc., and Janet Collins.

Ballet Theatre to Tour South America

Ballet Theatre will tour South America for the first time this summer, with the co-operation of the Cultural Relations Division of the U.S. Department of State. Headed by Alicia Alonso, Igor Youskevitch, John Kriza and Mary Ellen Moylan, the entire personnel of Ballet Theatre including dancers and staff numbering 60 persons, and scenery and costumes for a repertory of 20 ballets will be flown from New York via Pan-American World Airways directly to Brazil, where it will open the concert season of the Teatro Municipal in Rio de Janeiro on May 21.

Following a three-week engagement in Rio de Janeiro and a week in Sao Paulo, Brazil, Ballet Theatre directors Lucia Chase and Oliver Smith have options for their dance company's appearances in Montevideo and Buenos Aires. Ballet Theatre will return to the Metropolitan for a three-week engagement in late September, prior to embarking on its annual coast-to-coast tour of 70 U.S. and Canadian cities.

Folk Music at Barbizon-Plaza

The Maryland Folk Singers, directed by Maurice Matteson, gave a program in the Salon de Musique of the Barbizon-Plaza on April 29. The list, illuminated by short explanatory remarks by Mr. Matteson, was grouped under traditional ballads, folk songs, spirituals and American folk songs. Skilled arrangements, sometimes transforming simple tunes into complex choral assignments, and the alternation of unison, small group and solo numbers, lent variety and change of color, and the origin of the songs ranged from to eighteenth century to the present, from the British Isles to Canada and many sections of the United States. The Maryland Folk Singers come from State Teachers College, Frostburg, Md., and this concert was one of a tour of eight appearances in Maryland, New Jersey, New York, Pennsylvania, and Washington. M. L. S.

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Outlining a Credo for Fine Vocal Production

In America the most beautiful and glowing voices are found in abundance, the best musical training is available, the cream of the European inheritance may be garnered—but standards of singing, as heard in the numerous concert and opera halls, are not in general on the rise. There is, to be sure, an occasional debut with stardom promised; there are, as always, the good, average performers, but much of the singing by beginners—and at times equally so in the top spots—is disappointing, inadequate and amateurish.

Serious-minded teachers, some with excellent singing records of their own and years of teaching-achievement as a background, know these facts and are concerned. From their own experience, many of these instructors blame the lowered standards on the urge of the young, partly-equipped, partially-trained singer to get into early public performance. All of the really good instructors assert that intensive work along right principles, practise under wise guidance over a period of years, is necessary to form and protect a singing voice for an enduring career.

On this matter of attaining a sure development of the voice, we recently consulted two leading singers of opera and concert who are now teaching in New York—Bianca Saroya and Dimitri Onofrei.

They agreed that there are too many sopranos with no middle or low in their voices; too many tenors either overnasal or throaty; too many pitifully white, thin lyric sopranos designated, despite all falsetto odds, as "coloraturas." And then the mezzos—many are neither high enough nor low enough, just disappointing.

VOCAL MENTORS "AT HOME" . . . Bianca Saroya and her husband, Dimitri Onofrei, in their New York studio. The portrait on the wall is of Mme. Saroya as Tosca.

"But," Mme. Saroya interrupted, "there are lovely voices, more here than possibly in any other country. Is the reason for failure a too early debut, lack of correct guidance? Or is it because the ear of the public has become so accustomed to the poorer types of vocal sound that there is no demand for good, even production?"

Of course, radio, cinema, high-pressure publicity have a lot for which to answer, but perhaps the factor chiefly overpassed, she believes is the one of adequate basic training.

Tenor Gives His Views

Dimitri Onofrei claims that this lack of proper preparation is the main cause of poor singing. For the younger generation of students it might be well to recall that Mr. Onofrei in addition to his teaching activities for five years in Chicago, four at the Cincinnati Conservatory with his wife, Mme. Saroya, and in their New York studio, had a career of great versatility in opera. The Roumanian-born tenor, after studying in Iassy and Milan, made his debut as the Duke in Rigoletto at the Royal Theatre in Malta. Numerous European, North and South American engagements followed, many of them under noted conductors and with major artists of that epoch. He sang his favorite role of Lohengrin at the Metropolitan, and in tenor repertory with the Chicago Civic Opera, the San Carlo, the Philadelphia, the Cincinnati Summer Opera, the Hollywood Bowl and, as he puts it—"in all the towns of America. Even the ones where the hotels had 25 rooms and the opera company numbered 120 persons. We sometimes slept on trains, but we sang!"

Sharing the triumphs with others of her own was American-born Bianca Saroya, trained in Philadelphia and Rome. Her first American tour covered the United States and Canada. She was heard as prima donna soprano with the San Carlo, the National Opera of

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Bucharest, the San Francisco Opera, New York Opera Comique, Cincinnati Summer Opera, Ravinia, Hollywood Bowl, as well as engagements in Mexico, South America and the West Indies, and has also been heard in oratorios. Miss Saroya was selected by Goossens to create the title role in the premiere of his opera Judith, and has been a favorite guest star with major orchestras.

With a wealth of experience and schooling to draw upon, Saroya and Onofrei find themselves in unanimity on vocal methods. They warn that the subject is controversial but, they say, "It works for us and it works for our pupils. That's our simple test."

They believe in handling sensibly and practically the frequently tabooed matter of "registers" in the voice. They believe that certain resonators govern different portions of the range and only as these notes, or parts of the scale, are handled will there be one even scale from the bottom to the top.

"We teach as our teachers in Italy taught us," said Mr. Onofrei, "that chest and middle and head differences exist, more noticeably in some voices than in others. Only by recognizing these resonators, or registers, and working them into smooth, equalized tone can the voice be made strong, healthy and secure. To achieve this equalization perfectly is a difficult task; it requires expert guidance and much diligent practise. Necessary, too, is exercise in breath control, or breath support; good coordination between the breath support and the sounding board (or resonators) is vital in order to achieve a very clear and even scale."

Any one who can conquer the practise regimen can overcome vocal inequalities, can go out and prove the method by excellent singing. At least the two artist-teachers, Onofrei and Saroya have happily done so. Currently they are busily engaged in directing and training voices to take their place on the artist-lists of concert and opera.

Nat'l Music League Chooses Two

Sylvia Rosenberg, violinist, and Lawrence Avery, tenor, have been chosen from 72 applicants as winners in the auditions for new artists of the National Music League, non-profit concert management. Auditions were held in Town Hall on April 24, and judges were Lily Pons, Rose Bampton, Helen Jepson, Leon Rothier, Jesus-Maria Sanroma, Ania Dorfman, Marcel Hubert, Thea Dispeker, Gordon Stanley, Lotte Leonard, Bernard Greenhouse, Eugene List, Paul Ulanowsky, David Saperton, Lillian Fuchs, Sergius Kagen and Leon Barzin.

Two New Opera Groups Bow

Two new opera groups recently gave their first performances in New York. The Frantz Opera Players revived Charles Wakefield Cadman's opera The Witch of Salem and presented a new English version of Ravel's L'Heure Espagnole (translated by Philip Toomey) at the Greenwich Mews Playhouse on West Thirteenth Street. Leading roles in the Cadman were sung by Wilma Robbins, Audrey Dearden, Madelyn Vose, Nathalie Dick, Stephanie Scourby, William Noble, Franklin Neil, Edward Wellman and Aimo Kiviniemi. In the witty Ravel work (in which the young singers succeeded better than in their excursion into early Americana) the most important roles enlisted Miss Vose, Messrs. Kiviniemi, Wellman, Noble, and Neil. Esther Hoffman and Kenneth Zimmerli played two-piano reductions of the scores. Arthur Frantz is the managing and musical director.

The Village Opera Company gave the premiere of Mississippi Legend, a folk opera based on stories by Roark Bradford, with score by Jacques Wolfe, at the Hotel Sutton Little Theatre on April 24. This is a revised version of a play with music on the same subject presented on Broadway in 1939. Mr. Wolfe was at the piano for his pleasantly melodious score about the mythical John Henry. The cast included Donald Johnston in the title role, William Noble, Rhoda Boggs, John Neher, Norman Wayne, Yvonne Cummings, May Spearman and Helen Moore, Daniel Vandersall was the musical director. D. T.

NBC Conductors Named

Arturo Toscanini, Guido Cantelli, Fritz Reiner and Charles Munch will conduct the NBC Symphony during the 1951-52 winter season, according to announcement by Samuel Chotzinoff, NBC general music director. The 15th season of the orchestra will open on Saturday, Nov. 3 at Carnegie Hall with Toscanini directing.

NEWS IN BRIEF

Patrick Hayes, prominent concert manager of Washington, D. C., has added to his activities the position of director of sales and promotion on WGMS, "Washington's Good Music Station."

On May 18, Canada's new broadcasting center in Montreal—the Radio-Canada Building—will have its official opening. That evening (9:00-10:00, EST, Trans-Canada) CBC will give the country-wide radio audience a picture of the center, its people and what they do.

RCA-Victor Division of the Radio Corporation of America is sponsoring seven major radio programs each week on the full NBC network. These include mystery, drama and quizz shows, as well as RCA Victor's Musical Merry-Go-Round and the Boston Pops Orchestra.

Marionne DiArd, mezzo-soprano, gave a recital at the Hotel Evans, Vandalia, Ill., singing in 10 languages. She also sang hymns for the patients at the Bennett Nursing Home in that city. Both programs were on April 27.

Grace Leadenham Austin's song Rain at Night was included by Mary Bothwell in the soprano's numbers when she was soloist with the U.S. Army Band in Washington, D. C.

Catherine Deraco, blind soprano, gave a song recital on April 14 at Carnegie Recital Hall, presented by Blind Artist Concerts, Luigi Boccelli founder.

On May 17 and 18, John Bitter, conductor of the University of Miami Symphony, Coral Gables, Fla., will hold auditions for scholarships for next fall on all orchestral instruments. Auditions take place at Steinway Hall, New York. No appointment is necessary.

Fredell Lack, American violinist, left on April 28 for a European tour including appearances in London, Paris and Brussels.

The Queens College Choral Society sang Mozart's Requiem Mass on May 11 and 12 at the Jamaica High School Auditorium. Soloists were Jeanne Privette, Donald Dame, Mary Davenport and Norman Farrow.

N. Y. Public Library plans session on the history of the phonograph, with many early records as illustrations, May 23 at 8:15 p.m., Room 213; tickets may be had by request of the Music Division.

Elizabeth Lockhart, violinist, will play several concerts in Scotland during the Festival of Britain after she returns from Paris, where she is taking a special course with Jacques Thibaud.

Sari Biro has completed her first tour of Brazil which began April 1. She played in Sao Paulo, Porto Alegra and Rio de Janeiro, including appearances with the Orquestra Sinfonica Brasileira under Eleazar Carvalho.

James Roehl and Irving Schwerkė, duo pianists, gave a recital on April 28 in Appleton, Wis.

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National Symphony Seeks Congress Aid

By James G. Deane

WASHINGTON.—The National Symphony Orchestra is hoping for financial help from Congress. A $15,000 subsidy for the orchestra was requested by the District of Columbia commissioners after a plea by the orchestra's board. The item would be a part of the District's budget, not a grant from the Federal government. If approved, it would be the first such help for the Capital's privately supported symphony orchestra since its founding in 1931.

The orchestra's 1951-52 sustaining fund had not (at the time this was written) reached its $190,000 goal, although campaigners have been working since January. And this summer's outdoor series at the Watergate, on the Potomac, is still in doubt for financial reasons. The series has been presented every July, but last year's was beset by bad weather and lost heavily.

Orchestral Series Close

Howard Mitchell wound up his second season at the orchestra's helm with a performance of Beethoven's Ninth Symphony. The soloists, who distinguished themselves, were Anne Bollinger, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Edwin Steffe, baritone. Paul Callaway trained the special chorus, which included 180 high school students to augment the main forces. Paul Creston's Second Symphony and the Kindler arrangement of Frescobaldi's Toccata preceded; the program—honoring visiting Latin American foreign ministers—was broadcast by the Voice of America.

Ormandy and the Philadelphians topped their season with a double-header. William Kapell polished off the Rachmaninoff Rhapsody on a Paganini Theme on the first night, surrounded by Tchaikovsky—the Fifth Symphony, and Romeo and Juliet. Brahms, Wagner, Richard Strauss and Mennini, constituted the finale. Both audiences demonstrated loudly.

Clifford Curzon topped things pianowise with three appearances in one week, one in recital at Constitution Hall, the other two with Budapest Quartet members at the Library of Congress. Beethoven's op. 31 No. 2 and Schubert's posthumous sonata in B flat highlighted the recital, Brahms, Mozart and Schumann the pair at the library. The library evenings climaxed the celebration of the Gertrude Clarke Whittall Foundation's 15th anniversary.

In other concerts of the Whittall celebration, the Budapest Quartet had Uta Graf as assisting artist at one and four instrumentalists at another—Max Hollaender and Louis Graeler, violins; Benar Heifetz, cello, and Milton Katims, viola. And Set Svanholm gave a highly musical rendition of the Schubert Winterreise.

Richard Bales and his National Gallery Orchestra concluded their music-making for the spring with a program listing Bales' own arrangement of music from the American Revolution, Haydn's Symphony No. 55 and works of Vivaldi and K.P.E. Bach.

Army Band Led by Hindemith

The Army Band had the distinction of a world premiere of a work by Paul Hindemith—a Symphony in B flat composed for the occasion. The composer-conductor as guest also led a March in B flat and the March from his Symphonia Serena.

The Washington and Cathedral Choral Societies, under Mr. Callaway, presented Elgar's Dream of Gerontius at the Cathedral, with Eunice Alberts, William Hess, tenors, and Donn Philip Crane, bass.

Nine outdoor opera performances are scheduled for June at the Watergate under auspices of the Philadelphia Civic Grand Opera Company.

AGMA Considers Merrill Case And Proposes Legal Arbitration

The American Guild of Musical Artists after a meeting on April 24 announced that it had made no decision in the case of Robert Merrill, baritone, and the Metropolitan Opera Association. Both parties had submitted documents to the organization, Hyman R. Faine, executive secretary of AGMA, stated that the union "neither accepted Mr. Merrill's dismissal from the Metropolitan nor acted on the Metropolitan's charges." It felt that "issues of fact and questions of law" had to be decided before it could consider any disciplinary action against the singer. Mr. Merrill, through his lawyer, Andrew J. Feinman, had submitted a brief maintaining that "he was not contractually bound to the Metropolitan for the spring tour because the Metropolitan had not exercised its option for his services." The decision of the union was that it would act on the case "if a decision on the facts were reached by legally appointed arbitrators who were mutually agreed upon by both parties in the controversy."

City Offers Music Center Site To "Met" and Philharmonic

An invitation to the Metropolitan Opera and the New York Philharmonic-Symphony to construct a modern music center on land which would be allotted to them free has been extended by the City of New York, it was announced on May 8 by Robert Moses, head of the city's slum clearance committee. The site offered is a part of the one suggested for a proposed municipal convention hall and super-garage-centre in the area between Fifty-eighth and Sixtieth Streets, from Columbus Circle to Ninth and Columbus Avenues. George A. Sloan, president of the opera association, reported that its directors "were deeply appreciative of the offer," hailed the location as "ideal" for a new opera house, but would say only that they would thoroughly "explore the matter."

Floyd G. Blair, president of the Philharmonic-Symphony Society, indicated the proposal was "interesting," but would have to be carefully considered.

Robin Hood Dell Plans 22nd Year

PHILADELPHIA.—Robin Hood Dell looks forward to a banner 22nd season with a star lineup of soloists and conductors, a $50,000 appropriation from the City Council for which a week's free concerts will be given during the regular six-week series, and a reduction in general admission prices to $1 (50c for symphonic programs), which should insure large crowds.

General Manager Frederic R. Mann has announced as soloists Kapell, Milstein and Piatigorsky, Anna Maria Alberghetti, the First Piano Quartet, Dorothy Kirsten, Melchior, Levant, Jan Peerce and Elaine Malbin, Jeanette MacDonald, Pinza and Menuhin. Regular conductors will be Reiner, Monteux, Kostelanetz, Dorati, Steinberg, Leinsdorf and Hilsberg. Max Rudolf will conduct a "Met" Opera version of Fledermaus. Sigmund Romberg will appear in an annual program of his music. S. L. S.

Pittsburgh Symphony Seeks $275,000

PITTSBURGH, PA.—The Pittsburgh Symphony board of directors recently voted to continue the guest conductor policy next season, and to select a musical director and permanent conductor the season after that. Meanwhile the orchestra on April 30 launched a drive to raise $275,000. Next year marks the 25th anniversary of the organization.

Holland Festival Names Plans

AMSTERDAM.—The Holland Festival of 1951 will take place in Amsterdam, Scheveningen and The Hague from June 15 to July 15. The Netherlands Opera will produce Janacek's Jenufa, under Paul Pella; Verdi's A Masked Ball, under Vittorio Gui; Beethoven's Fidelio, under Josef Krips; and Gluck's Orfeo under Charles Bruck. Kathleen Ferrier and Martha Lipton will be guest artists. The English Opera Group gives Purcell's Dido and Aeneas, Monteverdi's Combattimento di Tancredi e Clorinda, with Benjamin Britten conducting. The Concertgebouw Orchestra is to be conducted by Eduard Van Beinum, Otto Klemperer, Rafael Kubelik, Leopold Stokowski and George Szell, with Miss Ferrier, Artur Schnabel and Annie Woud among the soloists. The Residentie Orchestra will be led by Antal Dorati, Charles Munch, Mr. Stokowski and Van Otterloo, with Robert Casadesus among the soloists and the programs including Mozart's Requiem, Ravel's L'Enfant et les Sortilèges, and the first and second suites from Daphnis et Chloe. Choral Concerts will be given by the Netherlands Bach Society and Chamber Choir. Ballet performances are also scheduled, chamber music programs and dramatic performance of works by Euripides, Shakespeare, Beaumont and Fletcher, and Claudel, as well as the morality play Everyman (in Dutch) are planned by Holland dramatic groups and the Young Vic of London.

Miss Bran's Coast Career

LOS ANGELES.—Mary Bran, who for several years has presented concert artists here, came to this country from Paris in 1940 to organize an American tour of the Comedie Francaise. Cut off from Europe by the fall of France, she settled in Hollywood and since has given the city appearances under her auspices of Grace Moore, Bronislaw Huberman, Alexander Kipnis, the Westminster Choir, Alec Templeton, Ruth Draper, Harald Kreutzberg, the Vienna Boys Choir, Dorothy Maynor, Jan Peerce, Charles Weidman, Carmelita Maracci, the Margaret Webster Shakespearean Company, Martha Graham, Mary Garden in a lecture, Ferruccio Tagliavini, Festival of Dance in Switzerland, and other attractions. Miss Bran's European career as an impresario included maintaining headquarters in Berlin from 1921 to 1933; Paris until 1940. She has been associated with Stanislavsky's Moscow Art Theater, Alexander Tairoff's Chamber Theater, L'Opera Russe de Paris, Maurice Schwartz's Jewish Theater, the French Theater and the Teatro del Piccoli of Vittorio Podrecca, as well as individuals renowned in the dance, music and drama.

Brooklyn Institute 1951-2 Series

Artists who will participate in the Major Concert Series of 1951-52 of the Brooklyn Institute of Arts and Sciences include Victoria de los Angeles, opening the course on Oct. 30, Marian Anderson, Alexander Brailowsky, Rudolf Serkin, Nathan Milstein, Joseph Szigeti, Richard Tucker, and the group attractions Uday Shankar and his Hindu Ballet, the Virtuosi di Roma, and a large company of Basque dancers in a spectacle called "Euzakadi!" Following its regular custom, the Institute will turn one of the 11 concerts into a "bonus" event, featuring the recipient of the American Artists Award for 1951.

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Chicago Plans Summer Series

By René Devries and Dosha Dowdy

CHICAGO.—Interesting spring and summer music is in store for Chicagoans. The sixteenth Ravinia Festival opens June 26 and will extend for seven weeks. Conductors who will appear with the Chicago Symphony Orchestra, as announced by Howell W. Murray, Ravinia chairman, are as follows: William Steinberg opening the season during the week of June 26, and appearing in the sixth week's concerts, beginning July 31; Izler Solomon, who will bow in this series in the four concerts of the second week, opening July 3; Pierre Monteux, in his eleventh consecutive Ravinia appearances, directing the third week's programs beginning July 10; Dimitri Mitropoulos, in his third engagement here, the fourth week opening July 17; Vittorio de Sabata in his debut in the series, fifth week (July 24, 26, 28, 29). The seventh and final week, Aug. 7, 9, 11 and 12, will be a chamber music series provided by the Budapest String Quartet and William Kapell, pianist. The latter will also appear under Mitropoulos on July 19 and 22 (afternoon).

Other soloists include Jan Peerce, "Met" tenor, under De Sabata on July 28 and Steinberg on July 31. During his first week's concerts, Steinberg will have the 1950 Michaels Award winners, Alyne Dumas Lee, soprano, and Theodore Lettvin, pianist, as soloists on June 28. A Gershwin program on July 1 (afternoon) under Steinberg will feature the Eva Jessye Choir, Etta Moten, Chicago soprano, William Warfield, baritone, and Abba Bogin, young American pianist. Michael Rabin, 15-year-old violinist, will appear under Solomon on July 5 and 7.

Steinberg will conduct the Ravinia premiere of Verdi's Requiem on July 31 as a memorial to Mr. and Mrs. Louis Eckstein, featuring the Northwestern University Chorus, and as soloists Frances Yeend, Elena Nikolaidi, Jan Peerce and Yi-Kwei-Sze. In addition to the regular series, Ravinia will present a special Wednesday program on July 4, and a cappella concert by the De Paur Military Chorus.

Grant Park Concerts

Grant Park's 17th season of symphony concerts will include 31 programs. The usual eight-week series will open June 27, with four programs weekly, Wednesday, Friday, Saturday and Sunday evenings through Aug. 19. Nicolai Malko, resident conductor of the series since 1944, will launch the season and lead ten concerts during the first half of the schedule. Joseph Rosenstock, of the New York City Opera, new to the series, will conduct one week of programs in July. Dr. Edgar Nelson will make his first appearance with the Grant Park Symphony Orchestra when the Apollo Club presents two performances of Mendelssohn's Elijah. Another week of four concerts will be under Hans Schwieger, conductor of the Kansas City Symphony. Two performances of Italian operas will be under the direction of Alfredo Antonini. Silvio Insana will appear with the Chicago Park District Opera Guild in the second half of the July 11 program. Leo Kopp will conduct two performances of Die Fledermaus and two Cole Porter concerts. Paul Breisach will direct five concerts, including two hearings of Rigoletto. The soloists will include well-known opera and concert artists and promising young Americans. The management of the series is under Walter L. Larsen.

Business Men's Orchestra Anniversary

There was a gala spirit in the audience, and obvious pride among the 100 members of the Chicago Business Men's Orchestra, when its 30th anniversary symphony concert was presented in Orchestra Hall, May 1, with Rafael Kubelik as guest conductor. Adding to the occasion was the solo appearance of Ludmila Bertlova (Mrs. Kubelik) in Dvorak's Violin Concerto, which followed a spirited and well articulated performance of the same composer's Carneval Overture. There were brilliance, warm temperament, and the finest musical sensitivity throughout in Mrs. Kubelik's performance, which was further enhanced by her extraordinarily beautiful instrument —the Emperor Stradivarius which belonged to her famous father-in-law, Jan Kubelik, and was presented to her as a wedding present.

The second half held the Brahms Second Symphony and was well played, when one considers that this unique organization has only three hours of rehearsal time weekly, at the end of the business day. The performance reflected the fine training given by its permanent conductor, Dr. George Dasch, and the orchestra's keen response to Mr. Kubelik's musicianly reading.

Orchestra Announces Citation

Adding further to the interest of the evening was the impressive souvenir booklet, containing announcement by the Chicago Business Men's Orchestra and the Musical Courier, of a citation for "the Chicagoland individual or group, not engaged professionally in music, selected as having made the greatest contribution to the city's music." The winner of the citation will be presented by the Orchestra at its fall, 1951, concert. The Musical Courier has agreed to undertake the mechanics of selection, and will handle all nominations, select a

CECILE DE HORVATH, with her pupil DON SHEPPARD, who won the $200 award offered by the American Opera Society to the most gifted pianist entered in the Society's annual competition for outstanding talent. Mr. Sheppard was presented in recital by the Society on May 3 at the Saddle and Cycle Club.

board of impartial judges and otherwise oversee the management of the citation. Nominations for the award are open to the general public. Names of nominees, with enough information concerning the person nominated to enable the judges to consider whether or not he or she should be given consideration, should be sent to the Musical Courier, Room 825, 220 South Michigan Ave., Chicago 4.

Chicago Symphony News

Rafael Kubelik, at the close of his first season as musical director and conductor of the Chicago Symphony Orchestra, left by plane on May 1 to conduct at leading music festivals of Europe this summer. His conducting engagements include those in May, with the Brussels Philharmonic Orchestra in Belgium; Philharmonic Orchestra in Albert Hall, London; broadcast concert of the BBC Orchestra, a concert with BBC in the new Royal Festival Hall with pianist Solomon as soloist; a performance of Janacek's opera, Jenufa, with the BBC; and two more concerts with this orchestra, May 23 and 24. Mr. Kubelik takes over the podium of the Concertgebouw Orchestra at Amsterdam for a series of concerts opening May 28, and will conduct at the Zurich Festival, June 28. Returning to London, Mr. Kubelik will again lead the Philharmonic at the Royal Festival Hall on Sept. 2, after which he returns to his post in Chicago.

The Chicago Symphony, under the baton of Kubelik, will soon be heard on Mercury records, having recently signed a three-year contract with Mercury Record Corporation. The first works recorded for Mercury Classics (over a period of two days with four sessions) are Moussorgsky's Pictures at an Exhibition; Bartok's Music for Strings, Percussion and Celeste; and Bloch's Concerto for Strings and Piano, with George Schick as soloist.

Civic Orchestra Concert

The Civic Orchestra's final concert of the season was presented in Orchestra Hall, May 1, with Irene Schreier, young Vienna-born pianist, as soloist in Beethoven's Concerto No. 3. The original program was rearranged to give opportunity to each of six musicians chosen earlier in the season to attend an intensive six weeks' seminar in conducting, with Rafael Kubelik and George Schick, to lead a work on this occasion. The gifted guest conductors were Platon Karmeres, who opened the concert with a clear-cut performance of Weber's Der Freischütz Overture; George Lawner, who deserves special praise for his thorough knowledge of the Beethoven Concerto score and for the musicianly and sensitive accompaniment given the soloist; Leo Krakow, whose conducting talent has been recognized on other occasions, who programmed Siegfried's Rhine Journey from Götterdämmerung; Perry Crafton, who conducted Debussy's Afternoon of a Faun; Piero Bellugi, who was interesting in his performance of Menotti's colorful Sebastian Suite; and Robert Kalter, who closed the program with an efficient performance of Glinka's Overture to Russlan and Ludmilla.

Miss Schreier's fine talent and musicianship have had considerable recognition within the past two years, and her gifts, musically and technically, were particularly notable on this occasion. Her performance of the Beethoven Concerto was an impressive one for the brilliance of the opening movement, the beautifully musical Largo, and the sprightly and deft performance of the Rondo. The conductor shared with Miss Schreier several enthusiastic recalls to the stage.

THE ROOSEVELT COLLEGE STRING QUARTET, with Andres Segovia as guest artist, gave the first performance of Castelnuovo-Tedesco's Quintet for guitar and string quartet, at Fullerton Hall on April 18. Other works on the program were Haydn's Quartet in G major, op. 76, and Prokofieff's Quartet No. 1. Members of the quartet are Oscar Chausow, David Chausow, Bernard Senescu and Harry Sturm.

Maria Hussa's Recital

Maria Hussa, soprano, formerly of the Chicago and Metropolitan Opera Companies, was heard in one of the most interesting and best projected song recitals of the season, in the Sherwood Music School's Recital Hall, packed with concertgoers and musicians, on April 27. The gracious singer, who was one of the most popular singers in Europe a decade ago, is as much at home singing German Lieder of Schubert and Hugo Wolf, as when exploiting French chansons by Martini, Duparc and Chausson; or interpreting songs of contemporary composers represented on her program—Alban Berg, Josef Marx, Karl Weigl, Hageman and Treharne. The artist's German, French and English diction is impeccable. Mme. Hussa is a singer whose interpretations could be taken as a model, and her voice, luscious in quality and wide in compass, is used with expertness in the art of beautiful singing. Giulo Favario, accompanist, shared in the esteem of the audience.

Szigeti-Horszowski Recital

The violin and piano Sonata Concert by Joseph Szigeti and Mieczyslaw Horszowski was a highly rewarding replacement for the cancelled recital of Artur Schnabel. The concert was the final one in the Allied Arts Corporation's History and Enjoyment of Music Series (Section 11) on Sunday, April 22, in Orchestra Hall. The program included sonatas by Brahms (G major, op. 78), Beethoven (G major, op. 96), Debussy (G major), and Schubert's Fantasie in C major, op. 159. The performances had high quality, for the two distinguished artists were in complete accord in their musical intent.

D. A.

(Continued on next page)

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CHICAGO

(Continued from preceding page)

Further Concerts

Concerts of importance given within the past fortnight were those by Nathan Milstein, James Melton, and Elena Nikolaidi, in Orchestra Hall; the duo recital of viola and piano music with Milton Preves, principal viola player of the Chicago Symphony, and George Schick, assistant conductor, at the piano, in a program of sonatas by Brahms, Arnold Bax, and Harry Josephson, and Bloch's Viola Suite; the Chicago Association of Commerce and Industry Glee Club (O.H.); and Kimball Hall recitals by Donald Bartleman, violinist, Laura Howardson, soprano, and Philis Paige, soprano.

Robinson-Peterson Duo Program

Kimball Hall held a large and representative audience when Chris Robinson, baritone, and Arleigh Peterson, dancer, both members of the South Pacific cast, gave a joint recital on April 8. Mr. Robinson, possessor of a large and sonorous voice, was heard to fine advantage in Caldara's Come Raggio di Sol, Eri tu from Verdi's Un Ballo in Maschera, Grieg's Ein Schwan, and the Lied an den Abendstern from Wagner's Tannhäuser besides groups of lighter songs. Mr. Robinson has the makings of a concert artist or opera singer of rank, having a beautiful voice, and the ability to project his texts tellingly.

Arleigh Peterson is an excellent dancer. His elevations are at times extraordinary, likewise his leaps, and his choreography indicates individualism and understanding of his art. Both artists were much feted. Alice Robinson was the able accompanist.

Ingrid Hallberg with Orchestra and Opera

Ingrid Hallberg, soprano, was soloist with the Racine Symphony Orchestra (Racine, Wis.) at its final concert of the season, April 23. Important appearances made by her during May are those as guest artist with the Balalaika Symphony Orchestra (May 13), and in the leading role of Hannah in Paul Berl's opera, Judgment Day, given its premiere in New York City, May 28, under the direction of Carl Bamberger.

Roslyn Rensch Honored

Roslyn Maria Rensch, young Chicago harpist and author, was honored by the North Shore Alumnae Association of Chi Omega sorority at a tea for writers on April 27 in Evanston, Ill. On the evening of May 7, Miss Rensch discussed her book. The Harp—from Tara's Halls to the American Schools, at a meeting of the Evanston-North Shore Alumnae Association of Sigma Alpha Iota, national music sorority. As first harpist of the Chicago Civic Orchestra, conducted by George Schick, she appeared with the group in concerts on May 1-6, at Orchestra Hall. On May 12 Miss Rensch presented a harp Concert-Lecture for the Peoria, Ill., branch of the American Association of University Women, and on the 18th, will be soloist for the National College of Education's Spring Festival, playing the Ravel Introduction and Allegro.

Podolsky's Activities

On his recent trip to Los Angeles, Dr. Leo Podolsky presented programs featuring colored slides of European countries made during his trips of the past two seasons. He donated his services to raise money for the endowment fund of the home for old and needy musicians sponsored by the Musicians Club of America in Miami, Fla.

In July, Dr. Podolsky will fly to Europe with a limited group to visit a number of countries and to serve again on the faculty of the International Academy at the Mozarteum in Salzburg. Besides being a guest teacher in the piano department, he will take part in the Pedagogical Congress.

School News

Dr. George Howerton, professor of music history and director of choral organizations at Northwestern University since 1931, has been appointed dean of the University's School of Music.

Duane A. Branigan, professor of music at the University of Illinois, who has served since last September as acting director of the School of Music, has been named full director, effective Sept. 1.

Webster Aitken, concer tpianist, will be artist-in-residence and member of the 1951 summer faculty at the University of Illinois School of Music.

Robert Macdonald, dean of Balboa University's School of Music, was at the piano for his pupil Maribel Millard recently at the San Diego Woman's Club in a recital of songs by Donaudy, Tirindelli and Wolf; Catalani's Ebben, ne andro lontana from La Wally; a French group, and songs in English by Homer, Samuels, Giannini, LaForge and Sjöberg.

Burl Ives, noted folk singer, was a featured soloist at the Southern Illinois Music Festival, Carbondale, Ill., on May 12.

Fine Arts Quartet Festival

The Fine Arts Quartet of the American Broadcasting Company will present a June festival of chamber music in Thorne Hall, Chicago. The series of six concerts will open on June 11 with a Beethoven program. On June 13, Muriel Kerr, pianist, will join the Fine Arts in a program of contemporary music, and again on June 15 in a Brahms concert. The second week begins on June 18 with an all-Schubert program. Reginald Kell, clarinetist, will join the group on June 20 in a contemporary list. At this concert the prize-winning composition, chosen from among 160 contemporary string quartets submitted in the recent Fine Arts Quartet competition, will be performed. The Festival closes on June 22 with a Mozart program, Kell again as guest artist in the clarinet quintet. Festival tickets may be purchased at a saving for the six concerts; or in series of three (A and B) for each week. Members of the Fine Arts Quartet are Leonard Sorkin and Joseph Stepansky, violins; Sheppard Lehnhoff, viola and George Sopkin, cello. The Quartet is under the management of Mary Wickerham.

Borden Wins Contest

Harold Borden, tenor, who recently returned from concerts in Bermuda, on April 21 was declared winner in the Dixie District contest of the National Federation of Music Clubs Young Artists Contest. Mr. Borden will be guest artist at the Kentucky Music Clubs State Convention, and has been engaged for a pair of concerts with the Louisville Symphony under Robert Whitney next season. He will then appear in recital in Kentucky, New York and Maine. This summer, he has accepted the post of artist-in-residence at Georgetown College, Georgetown, Ky.

NEW YORK CONCERTS

(*Continued from page 13*)

cated a poetic feeling for certain passages in the Brahms A major Sonata. In the Mozart Concerto No. 4 in D she evoked some of its liveliness. But a rapid, too wide vibrato was not suited to the classic style of the Vitali Chaconne in G minor. E. B.

Mildred Hill, April 29, A.—Miss Hill is personable, young and, in this hearing, indicated the possession of marked assets which should earn for her popularity with audiences. She showed stage aplomb, and artistry and instinctive good taste in form and style were apparent in all she did. The naturally lovely, soaring possibilities of her coloratura voice were occasionally limited in spontaneous flow by constricted tonal projection. However, there was much in the way of commendable, limpid singing. The Il Re Pastore air of Mozart—though taken at unusual speed—several of the Brahms lieder and the added excerpt from Lucia di Lammermoor were high points of the program. Chansons de Ronsard, by Milhaud, and well-chosen songs in English continued the list. In her Spirituals, the soprano sang with heart-warming appeal and expressiveness. Assisting artists were Edward Hart, at the piano; Sol Avcharov, violinist; and Kenneth Emery, flutist. M. C.

Aristo Artists, April 29, 5:30 p.m.—This organization (now in its fifth year) presents a different group annually. This year's concert enlisted Christina Palmer, soprano; Virginia Knapp, contralto; Robert Price, tenor, and Edward Williams, bass. Mr. Williams, a resonant basso profundo of agreeable quality, opened the program with songs by Handel, Schubert, Schumann and Verdi. Attractive Miss Palmer revealed a small, pleasing voice and style in a group of ambitious items by Mozart, Ravel, Poulenc and Charpentier's Depuis le Jour from Louise. Mr. Price, a tenor of above average voice and dramatic flair, appeared to advantage in numbers by Stradella, Massenet, Richard Strauss, Griffes and Warlock. Strauss' Ständchen was a good vehicle for the display of the Price vocal art. Miss Knapp, of charming appearance, possessor of a warm contralto voice, gave pleasure in songs by Lully, Debussy, Saint-Saëns, Schumann, Brahms, and Amour! Viens Aider from Samson et Dalila. Miss Palmer and Mr. Price gave the duet from Act I of Madama Butterfly, and Miss Knapp and Mr. Williams teamed up in As-tu souffert from Mignon. This Twilight event closed with Verdi's Domine Jesu, from the Requiem, musically proclaimed by Misses Palmer and Knapp, Messrs. Price and Williams. Alice Wightman played vital accompanists. H. I. B.

Margaret Stern, N. Y. debut, April 30, E.—Miss Stern is a pianist of imagination and spirit; she has a well-defined conception of the works she plays and follows it consistently. Her technical equipment is sound, though not always reliable; she has temperament and a pleasing stage personality despite a few mannerisms. She opened her program with Myra Hess' arrangement of Bach's Jesu, Joy of Men's Desiring, following it with Beethoven's Sonata, op. 22. The reading in general was straightforward, but in the Adagio she elicited beautiful, singing sounds from her instrument. Schumann's Etudes Symphoniques was played with too many rubati, frequently destroying the thematic line, but here also there were passages of remarkable insight and beauty. Of her Chopin group, she succeeded best in the Nocturne, op. 72, No. 1, and the Fantaisie-Impromptu; the Etude, op. 10, No. 12, was technically above her present equipment. Four pieces from Eugene Goossens' Kaleidoscope and works by Debussy, Rachmaninoff and Dohnanyi closed the successful program. H. W. L.

Concordia Teachers College A Cappella Choir, Victor Hildner, director, N. Y. debut, May 1, E.—This excellently trained Lutheran mixed choir of 67 singers from River Forest, Ill., in its 33rd season, known for concert and radio activities in the U. S., Canada and Mexico, bowed here under the sponsorship of the Lutheran Teachers of New York City. A sacred choral concert of exacting sort was sung entirely from memory with spontaneity and precision. Clean attacks, fine tonal balance, impeccable shading and sonorous ensemble effects characterized its work under Mr. Hildner. Improved diction would be an added asset. A sizeable, appreciative audience was regaled with 16th and 17th Century works by Gibbons, Praetorius, Lotti, Gesius-Praetorius, Johann Michael Bach, Eccard, and J. S. Bach, whose Jesu, Priceless Treasure was one of the climaxes of the evening, done with notable smoothness and musicianship. Other items presented included As a Flower of the Field, Paul Christiansen; Babylon, Darius Milhaud; Haste Thee O God, Matthew Lundquist; The Peaceable Kingdom, Randall Thompson; A Birthday Greeting, Zoltan Kodaly; A Faithful Shepherd Is My Lord, Naegeli-Stein, and Beautiful Savior, F. M. Christiansen. H. I. B.

Branscombe Choral, Gena Branscombe conductor, May 3, E.—This women's chorus, trained to an excellent degree of musicianship through long association and the skill of their director, gave their 17th annual spring concert with the assisting artists Lee Cass, bass-baritone; Kathleen Wilber, horn player; George Y. Wilson, organist. The program held variety and interest, ranging through Handel, Beethoven, Mozart and others, through Fauré, Fourdrain, and such items as a German folksong arranged by Deems Taylor, to a group of first performances—Tides of Glory by Bryceson Treharne (New York premiere), Jeanne Boyd's On a Winding Way, and Miss Branscombe's impressive setting of the 91st Psalm, dedicated to the Choral. Mr. Cass's solos were by John Alden Carpenter, Francis Toye, John Ireland and John Duke. Ruth Harsha gave fine accompaniments. D. T.

TOWN HALL

Jack Harris, N. Y. debut, April 15.—The pianist closed his recital with Ernst Toch's Capricetti and Virgil Thomson's Two Part Inventions, No. 1 and 4. In these compositions he showed qualifications not evident in earlier readings—finesse of touch, sense of color and imaginative qualities. It was through this contemporary vernacular that he spoke most convincingly to his listeners. Two sonatas by Cimarosa and a Siciliana arranged by Respighi opened the program, followed by Mozart's Sonata in D major (K. 284), Schumann's C major Fantasia, op. 17, and Brahms' Variations and Fugue on a Theme by Handel. The latter three works seemed above the interpretative and technical ability of the

(*Continued on next page*)

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NEW YORK CONCERTS

(Continued from preceding page)

youthful artist at present. But his playing of the contemporary pieces justifies the hope that Mr. Harris in due course may take a worthy place among younger keyboard contemporaries. H. W. L.

Armand Harkless, N. Y. debut, April 16, E.—The young tenor showed that he knows how to sing delightfully, with warmth and vigor. Although his vocal technique was not always under complete control, the vocal line, text values and style were admirable. Mr. Harkless appeared at his best in songs with melodious flow and emotional expressiveness. He commenced with the exacting first recitative and aria from Handel's Messiah, gaining sweetness and more fluent tone in the following Dowland and Purcell airs. French did not appear to be, as yet, his best medium, but the Mozart Seraglio aria was well sung, the group in English held much clarity and the lieder, especially the Brahms, were excellent. First performance of Kagen's All Day I Hear and Let It Be Forgotten drew warm approval. The composer, Sergius Kagen, was the accompanist of the evening. M. C.

Doris Okerson, N. Y. debut, April 17, E.—A voice of opulence and beauty coupled with understanding of style and text distinguished the debut recital of Miss Okerson. The mezzo-soprano also indicated good taste and judgment of song values in the unhackneyed program. Opening with Rameau airs from Hippolyte et Aricie and Castor et Pollux, she continued with a mixed group of Strauss, Franz, Hahn and Chausson; Ravel's Chanson Madécasses for voice, flute, cello and piano; a somewhat unfamiliar cycle, Lieder um den Tod, by Kilpinen; three delightful Kagen songs, of which Sleep Now and I'm Nobody captivated the audience in this first performance. Howard Swanson's The Valley and Joy completed the list. The singer had as able assisting artists Martin Orenstein, flutist; Channing Robbins, cellist, with David Garvey at the piano. M.C.

New York Little Symphony, Joseph Barone conducting, April 20, E.—Two youthful musicians made their local debuts as soloists with the well-directed orchestra. Lucille Rothman, pianist, gave a good, plain, workmanlike performance of the Mozart Concerto No. 23 in A. More charm and finesse would have added to its effectiveness. The violinist Gerald Tarack played best, generally with smoothness and modesty, the Finale of the Beethoven D major Concerto. In the other movements, nervousness caused occasional lapses in bowing and intonation and some thinness or tentativeness of the musical line. The orchestra provided fine support, particularly in the Beethoven. Mozart's "Haffner" Symphony, No. 35, in D, rounded out the program. E. B.

Brigitte Dolores, N. Y. debut, April 23, E.—Elegance, taste, and a pleasing musicality were disclosed by the gifted 14-year-old pianist in a program featuring the Beethoven C major Concerto and Mozart's D minor Concerto (K. 466). In these she had the benefit of rich, skillful accompaniments by a chamber orchestra under Franz Bibo. Most admirable for graceful line and precision in rhythmic and tonal matters was her presentation of the Largo of the Beethoven. She provided many good details and passages in other portions of this work and the Mozart, but especially in the latter, more evenness and nuance were required. Yet, colorful moments, enlivened her usually careful renditions of Schubert's A flat Impromptu, op. 90, Mendelssohn's Rondo Capriccioso, and Chopin's Grande Valse Brillante. E. B.

The Songsters, April 29, E.—Stormy weather played havoc with the well-designed program scheduled by The Songsters for their third annual list. After a lengthy delay, the excellent soloist of the evening, John Flemming, baritone, offered a group of songs, accompanied by Eugene Broadnax. Eventually the ensemble got under way, with the director unavoidably detained by transit conditions, and carried through the program with the accompanist, Helen Illidge. Eighteen composers were represented on the list, which offered melodious songs and arrangements ranging from early Italian airs to operetta excerpts. The average of voices was good and there was a pleasing tone and blend, indicating careful schooling by the director, William L. King. The Songsters deserve better luck next time. M. C.

Tanglewood Alumni Chorus, Margaret Hillis conductor, April 30, E.—A good foundation for homogeneous veteran group-singing has been laid by a chorus less than a season old, which made its debut in New York on Jan. 25. Affecting and sensitive singing and often rich textures were heard in Nachtwache No. 1, and Verlorene Jugend, from op. 104 of Brahms, and in Allons gay, gay, by Costeley. The provocative program included short selections of Josquin, Claude Lejeune, Marenzio, and Gesualdo; Trois Chansons of Debussy; Five Proverbs on Love, by Robert Starer (a Tanglewood alumnus); and Bach's Cantata No. 21, Ich hatte viel Bekümerniss. The challenge of the extended Bach cantata was smoothly if not arrestingly met. Robert Starer's treatment of his subject is felicitous and was expressively sung. Soloists were Erna Gwillim, soprano; Louise Lackland, alto; Simon George, tenor, and Douglas Sarchet, bass, in the Bach; Eleanor Dubner, soprano; Cleo Fry, alto; Alan Sokoloff, tenor, and Robert Bald, bass, in the Debussy. E. S. B.

CARNEGIE RECITAL HALL

Eleanor Winter, N. Y. debut, April 22, E.—Charm of person and singing style plus an inherently lovely vocal timbre were noticeable in the debut recital of Miss Winter. In her operetta experience, the soprano has evidently learned how to project gracefully her interpretative meaning across the footlights. She also understands how to spin a phrase and approach a climax with effective ease. With further technical development, the soprano should win success in her chosen field. The program, ably accompanied by Morse Haithwaite, comprised familiar numbers from classic and contemporary recital repertory, with a first performance of Letter to Saint Peter, by Rosenberg. For the Schubert number, Der Hirt auf dem Felsen, the clarinet obbligato was given by David Weber. M. C.

ASCAP Elects Harbach

At the annual meeting of the directors of the American Society of Composers, Authors and Publishers (ASCAP), Otto A. Harbach was re-elected to the presidency. The only change in the officers was the election of Paul Cunningham as secretary, succeeding George W. Meyer who declined renomination.

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Stadium Concerts Leaders Named

The 34th season of the Lewisohn Stadium concerts will open on June 28 and extend six weeks, through Aug. 8, according to announcement by Mrs. Charles S. Guggenheimer, chairman. Admission prices will remain the same as they were at these concerts' inception, despite the prevailing increases which the years have brought to the budget. Four conductors will share the majority of the concerts—Dimitri Mitropoulos, Pierre Monteux, Vladimir Golschmann and Alexander Smallens. Other conductors who are specialists in particular kinds of music will be engaged for programs of a more popular nature. Negotiations are in progress for prominent soloists, this list to be announced later.

Soloists engaged for the forthcoming Stadium Concerts, opening June 28, include the singers Ezio Pinza, Jeanette MacDonald, Dorothy Kirsten, Patrice Munsel, Richard Tucker, Irra Petina and Anna Maria Alberghetti; and, in the instrumental category, Mischa Elman, Nathan Milstein, Joseph Szigeti, Yehudi Menuhin, William Kapell, Oscar Levant and Claudio Arrau. Among special programs will be a Gilbert and Sullivan evening under Lehman Engel; the 12th annual George Gershwin Night, with Oscar Levant soloist and Alexander Smallens, conductor; a Rodgers and Hammerstein Night, Salvatore Dell'Isola conducting; Italian Opera Favorites, under Alfredo Antonini; a Night in Old Vienna, Robert Stolz, director; and Evening with Romberg, with the composer on the podium. The Ballet Theater will present three ballets from its regular repertoire.

The Stadium reports that $30,000 of its $100,000 goal had been raised, when Musical Courier went to press, leaving $70,000 still to be contributed between now and the opening date. A cash saving of $2 on the pre-season purchase of a subscription book of ten tickets is offered to the public under a new Stadium subscription plan.

Carnegie Pops for Early June

The Carnegie Pops will be presented this year June 2, 4, 5, 6, 7, 8 and 9 in Carnegie Hall under Jack Petrill, managing director, and Daniel Rybb, program director. Sixty members of the New York Philharmonic-Symphony are announced for the orchestra, and there will be Gershwin, Viennese, Western, Latin-American and Tchaikovsky nights. The Duquesne University Tamburitzans will give a program, and on June 5 Ferruccio Burco, 13-year-old conductor, is to appear.

Haarlem Philharmonic Finale

Artists for the season's final concert of the Haarlem Philharmonic Society at the Waldorf-Astoria on April 19 were Eileen Farrell, soprano; Robert Rounseville, tenor, and Mary King, pianist, the music committee's choice as the young artist to be presented in 1950-51. The artists were inexcellent form, including the youthful Miss King, who won generous applause for her performance of Schumann's Variations on the name ABEGG and Juon, Rachmaninoff and Liszt pieces. Miss Farrell, who closed the program, received a real compliment from her hearers by being summoned for two encores, which cut into the time of General MacArthur's address to Congress, piped to the grand ballroom as a courtesy by the hotel.

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MUSICAL JOTTINGS

A spinet piano made of raw materials from many member countries of the United Nations was presented to **President Truman** on May 9 as one of the events of National and Inter-American Music Week. . . .

Lily Pons will sing Violetta for the first time next fall with the San Francisco Opera Association. . . . **Anton Coppola** conducts an opera, Alone I Stand, with book and score by **Rodolfo Martinelli,** in its initial hearing at the Brooklyn Academy of Music, May 18. . . . **Hermann Weigert** coached the cast for the recent hearings under **Mitropoulos** of **Alban Berg's** Wozzeck. . . . A novelty was the series of 24 concerts given in Paris by a Turkish pianist, **Koharik Gabarossian,** each of which was in a single key! . . .

A canteen fund was set up by prisoners in the Oklahoma State Penitentiary, and the men petitioned to spend the money for a **Hammond** organ in the chapel. . . . **Vittorio Giannini's** opera, Beauty and the Beast, was revived by the Julius Hartt School of Music in Hartford, Conn. . . . **Joseph Rosenstock** will fly to Tokyo to lead 17 concerts with the Nippon Philharmonic, which he led before and after World War II. . . .

Russell Sage College, Troy, N. Y., will bestow the honorary degree of Doctor of Humane Letters on **Mrs. Charles ("Minnie") S. Guggenheimer,** for some years the energetic Chairman of the Lewisohn Stadium Concerts in New York. . . . **Nestor Chayres,** the Mexican tenor, is at present featured on the Rivo Patrero series over Station WEX, Buenos Aires, and appeared as soloist in the Radio El Mundo concert at the Odeon Theatre. . . . Sing, Everyone, Sing, written by N. Y. State Senator **Fred Moritt,** and recorded by **Jan Peerce** for RCA Victor, has been chosen as permanent theme song of National Music Week. . . . The barrack-room ballad, Old Soldiers Never Die, has been skyrocketed into fame by **Gen. MacArthur's** reference before Congress, and is enjoying a boom in sheet music and on records. . . . AGMA is to hold its third annual convention at the Lincoln Hotel, New York, June 16-18; new members of board of governors will be elected for three years. . . . **Burl Ives,** folk singer, has been appointed head of the folk music department of the Music Research Foundation, it was announced by **David Knapp,** chairman of the newly founded music advisory committee. . . .

Albert Spalding was the guest of honor at a dinner in the Waldorf-Astoria given by the Musicians Emergency Fund; speeches were made by **Fritz Kreisler; Mrs. Lytle Hull,** president of the Fund; **Basil Rathbone,** master of ceremonies; **Samuel L. M. Barlow** and **Mr. Spalding, Gladys Swarthout** led group singing of For He's a Jolly Good Fellow, and those who entertained included **Michael Rabin, Olga Coelho** and others. . . .

The N. Y. Philharmonic-Symphony players will be renamed the Stadium Symphony for the Lewisohn Stadium series this summer. . . . **John Verrall's** opera, The Cowherd and The Sky Maiden, with a libretto by **Esther Shephard** based on a Chinese legend, will be conducted by **Stanley Chapple** in its premiere at the University of Washington on Aug. 10. . . . A Violin Concerto by **Weldon Hart** was to be given its first performance on May 14 by **Joseph Knitzer** with the West Virginia University Orchestra in Morgantown, W. Va.

Anselme Fortier, leader of the double-bass section of the N. Y. Philharmonic-Symphony will retire at the end of this season, as will **Andrew F. Stirn.** . . .

A great to-do, with resulting removals of the director of the Bolshoi Theatre and chairman of the Fine Arts Committee, resulted when a new opera, From All Our Hearts, with music by **Herman Zhukovsky,** was denounced as "falsely portraying" life on Russia's collective farms. . . .

Bonn is holding an 11-day festival of symphonic and chamber music this month in honor of the 180th anniversary of **Beethoven's** birth in that city; guest conductors include **Pierre Monteux. . . . Leopold Stokowski,** touring Britain, threatened not to conduct in Birmingham unless a photographer gave him the plate of an unauthorized news photo made before the concert. . . . The Cantata Singers of N. Y., conducted by **Arthur Mendel,** have opened a campaign for funds to enable them to carry on in the coming season. . . . Two more veterans granted scholarships by the **Anne M. Gannett** Fund of the NFMC for use in advanced music study are **Richard E. Powell,** of Spokane, Wash., composer, and **Allen Toedter,** a student in the music therapy department of Chicago Musical College. . . .

A second child, **Rebecca Ellen,** was born to **Mr.** and **Mrs. William Kapell;** their first was a son, **David. . . . Diane Betty Halprin,** 6-year-old violinist, won a contest to appear with the Philadelphia Orchestra in its children's concerts next season. . . .

Walter Herbert, artistic director of the New Orleans Opera Association, and **Madeleine Beckhard,** formerly of Vienna, chorus director of that company, were married in the Louisiana city on April 10. . . .

Ernst Wolff, concert singer and pianist, who has concertized in nearly 200 colleges and universities in the U. S. under the auspices of the Arts Program of the Association of American Colleges, will be awarded the honorary degree of Doctor of Humane Letters by Hamline University, St. Paul, Minn., on June 4. . . .

The Women's Committees of the Philadelphia Orchestra presented gold watches on completion of 25 years' service to **Alexander Hilsberg,** associate-conductor, who is retiring as concert-master; **Louis Gesensway** and **Schima Kaufman,** violinists; **Alexander Gray,** violinist, and **Clarence Mayer,** horn player. Of the total of 54 "watchmen," 32 are still playing. . . .

Douglas Moore was awarded the 1951 Pulitzer Prize in Music. . . . **Anthony Amato** has purchased the former New Stages theatre on Bleecker Street, N. Y., and will stage performances there by his opera company. . . .

At a celebration commemorating the Third Anniversary of Israel Independence Day, held at Prospect Park Music Grove, with over 15,000 attending and broadcast over WNYC, **Beverly Somach** performed the Mendelssohn Violin Concerto with the Boro Park "Y" Symphony Orchestra, **Myron Levite** conducting. . . .

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Piston Premiere in Minneapolis

MINNEAPOLIS. — Walter Piston's Symphony No. 4, commissioned for the University of Minnesota's 100th anniversary, was given its premiere by the Minneapolis Symphony under conductor Antal Dorati on March 30. The work has a melodic character, and though written in the free harmonic system of the composer, contains considerable originality and charm. The first movement is marked Piacevole, and includes many pages of pleasing inspiration; it eschews the classic sonata form for one based on a repetition and development of two themes twice employed, and then the use of the first of these as a coda. The second movement, Ballando, is in rondo form, a strong and animated section, with a suggestion of the country fiddler in some of its material. The third section, Contemplativo, has a leisurely movement with attractive writing for the woodwinds and viola. The finale, in sonata form, has a first theme resembling a gigue, and later develops a second motive of arched design, the two making a strongly mounting climax, ending in a brief coda.

The Minneapolis Symphony has announced that, in addition to Mr. Dorati, Bruno Walter and Leopold Stokowski will appear as baton guests in 1951-52. A performance of Beethoven's Missa Solemnis will be given with the University Chorus and soloists assisting. Guests artists for the season include Kirsten Flagstad, Clifford Curzon, William Primrose, Rudolf Serkin, Isaac Stern, Rudolf Firkusny, Yehudi Menuhin, William Kapell and Rafael Druian, violinist. B. N.

Delta Omicron Scholarships

Scholarship Fund concerts have been given by Delta Omicron chapters all over the country. Zeta Mu chapter at the University of Nebraska presented Doris Ruth Ganz, soprano, and Wilgus Eberly, pianist, for the benefit of music scholarships to the university. Zeta Alpha, Detroit, held its fifth annual scholarship fund concert, with Doris Yoder, violinist, and Virginia Bush Westley, soprano, giving the program. Zeta Delta, assisted by Delta Epsilon and Delta Eta chapters in Milwaukee, sponsored the second annual concert by Lucille Kailer, soprano, winner of the Anna Robinson Scholarship Fund auditions of last spring, in a benefit for this fund. In Chicago, the Zeta Epsilon alumni chapter presented Stefan Bardas, pianist, on April 4 at Northwestern University in their spring scholarship event.

Delta Iota, Mt. Pleasant, Mich., announces the Delta Omicron annual rotating scholarship award competitions open to undergraduate women music majors at the Central Michigan College of Education. The award will be presented at the June Honors Convocation.

Delto Omicron has inaugurated a project in its musical rehabilitation program for Europe. Instruments and musical scores damaged and destroyed in World War II need repair and replacement, and to this end every member has been asked to contribute ten cents. Each $10 thus accumulated will mean a music repair kit for some devastated country. This project is being carried on in cooperation with the National Federation of Music Clubs, of which Delta Omicron is a member. Contributions may be sent to Gerre Wood, 1624 Edison, Detroit 6, Mich., National D.O. Special Projects Chairman.

DIANNE DE SANCTOS, soprano, has been engaged for the St. Louis Municipal Opera. She is an artist-pupil of Zenka Stayna.

Piano Duo in Europe

Ethel Bartlett and Rae Robertson, on tour in Europe, are appearing at the Festival of Britain at the new Festival Hall on June 7, this program including the first performance of a Concerto for Two Pianos by Martinu. The two will play at the Edinburgh Festival on Aug. 30. Other engagements include two under Sir John Barbirolli with the Halle Orchestra in Manchester and Sheffield; the premiere of Malipiero's Fifth Symphony (two-piano concertante) on the BBC program of June 14; and television shows and programs in all parts of the British Isles. Bartlett and Robertson return to the United States for a coast to coast tour, beginning Sept. 3.

Stresemann for Wiesbaden Festival

At the invitation of the City of Wiesbaden, Germany, Wolfgang Stresemann, conductor of the Toledo (Ohio) Orchestra, left for Europe on April 21 to conduct a special concert during Wiesbaden's May festivals. Dello Joio's Variations, Chaconne and Finale will receive its European premiere on this occasion. Afterward he will appear with orchestras in Germany and Switzerland, returning in August to prepare for his third season in Toledo.

Kazounoff Offices Moved

Berenece Kazounoff, Inc., announces the opening of new offices, larger quarters made necessary by expanding activities. Miss Kazounoff is manager of Suzanne der Derian, soprano; Joan Field, violinist; Richmond Gale, pianist; Enchanted Strings; Jeannette Haien, pianist; Eudice Shapiro, violinist; Leonard Shure, pianist; Earl Wild, pianist; the Walden String Quartet; and the Demi-Tasse Players. The new offices are on 57th Street, just west of Sixth Avenue.

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NEW PUBLICATIONS IN REVIEW

Musical Play: Robin and Marion, by Darius Milhaud (vocal score, $3.50) (Edward B. Marks Music Corp.). Commissioned by the Juilliard Opera Theatre, this work is a modern version of a famous early dramatic pastorale with dances and songs after Adam de la Halle. The leading characters are a knight, shepherdess, and a shepherd and his two cousins. Milhaud, an old hand at catching the spirit of early French music, has composed a skillful series of airs, gigues, rigaudons, rondeaus and other dances. The present vocal score has the text of the play and all the music. Milhaud's slender scoring calls for flute, clarinet, saxophone, violin and 'cello.

For Voice: Songs to Delight, by Philip Cannon (Novello). These six Songs to Delight, for female voices and string orchestra, are set to poems by Ben Jonson, most of them little-known lyrics from the masques. Total performing time of the songs is about twenty-five minutes. The writing is for three parts—S.S.A. Cannon has not gone Elizabethan in his attempts to capture the flavor of the words. His style is in the academic post-romantic tradition, with fluent vocal writing coupled to an honest and sensitive approach.

Six Songs, by Schumann (Novello Edition). Six of Schumann's most popular songs are contained here—Du bist wie eine Blume, Die beiden Grenadiere, Der Nussbaum, Die Lotosblume, Im Mai (the opening of the Dichterliebe) and Widmung. All, in this edition, are for medium voice, and all have the original German texts plus English translations.

Book on Arranging: An Invitation to Band Arranging, by Erik Leidzén (Theodore Presser Co., Bryn Mawr, Pa., $5). The volume was written "primarily to supply a working method for budding arrangers." It takes up scoring from vocal settings, from piano compositions, and transcriptions from orchestral works, all in some detail, with many musical illustrations. A valuable and clearly written text by an experienced man in this field. Especially valuable is the section on making a full score from a set of parts. An Oliver Ditson Edition.

For Recorder: Recorder Playing, a New and Comprehensive Method, by Erich Katz (Clarke & Way, Inc., N. Y., $2.50). A simply written introduction leads to Part I, devoted to general instructions on breathing, phrasing, etc. Part II, Progressive Exercises and Tunes, introduces the various tones one by one and gives short melodic exercises, including "many original rounds and arrangements of folk tunes and other pieces." The book is of a size to fit on the music rack, with flexible covers and metal binding. One of a series sponsored by the American Recorder Society.

Trombone Trio: Aurora, for trombone trio with piano accompaniment, by Leonard V. Meretta (Mills Music, Inc., $1). A swaying, melodious theme for the brasses, with some tricky cadenza writing; the three are required to play chords in close formation. There is a syncopated suggestion of dance themes in the piano accompaniment.

Scores: Tambourin Pour Servir de Thrène a Maurice Ravel, by Christian Dupriez (Musica Nova, Brussels; Carl Fischer, Inc.) A short work by a Belgian composer who is also the musical director of the Brussels Radio. A note states that it may be used as a prelude to his Valse pour la Grande Amie, which has been orchestrated by Lucien Cailliet. It is an atmospheric, tasteful modern version of the ancient dance, with an intentional archaic simplicity. Scoring is for 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, two horns in F, percussion (triangle and vibraphone), piano and celesta, harp, and the usual five strings.

Chorale Fantasia on an Old English Tune, by C. H. H. Parry, arr. for strings by Gerald Finzi. Concertino for String Orchestra, by Bruce Mongomery (Novello and Co., London). The Chorale Fantasia is a setting of an original organ version of the melody When I Survey the Wondrous Cross, found in Three Choral Fantasias by Sir Hubert Parry, eminent Victorian. It features a violin or viola solo of florid sort above a contrapuntal setting for the five strings. The marking is adagio; the work is one of charm and taste.

The Concertino for String Orchestra is a modern, three-section work with much percussive writing and ingenious use of syncopated figures. It is scored clearly for the traditional five string parts. Considerable skill in harmonic coloring is demonstrated in its 32 pages.

For Woodwinds: Barcarolle (A Portrait of Georges Hugnet), by Virgil Thomson. A very brief, slightly acerbic-harmonied and contrapuntally-written score for flute, oboe, English horn, clarinet in B flat, bass clarinet, and bassoon. The playing time is only a minute and a half. Part of the Mercury Wind Instrument Library, of which Richard Franko Goldman is general editor. (Mercury Music Corp., N. Y., $2.)

Songs: Ritual, music by Victor Babin, poem by William Rose Benet (Augener, Ltd., London, 2/6 net). A dramatically written invocation to the Deity, which includes the phrases, "what may we ask, . . . what may we pray? . . . The fitting praise . . . would seem to raise to Thee . . . honesty of mind." The writing is in strongly diatonic manner, with an almost operatic fervency. The highest note is A above the staff, the lowest F.

Cradle Song, by I. S. Langstroth; My Cathedral, by Joseph Roff; The Little Black Boy, by René Frank (H. W. Gray Co., N. Y., 50c each). Cradle Song has both German and English text, and tells imaginatively of the sounds in the skies accompanying "my baby's dream tonight," with high voice writing (C sharp to G) of simple charm. My Cathedral tells about two stately pines which have "no organ but the wind," and does so with rippling arpeggio accompaniment under a vocal line of flowing sort (high or medium voice, range C to E flat). The Little Black Boy is a William Blake setting of naive words telling of the little boy whose "soul is white." A touching work, set with becoming simplicity; range, B flat to A above staff.

Four Songs, by Adrian Beecham (Joseph Williams, Ltd., London) are titled respectively The First Time I Met My Love, The Captain's Love, The Hungry Grass, and Quiet, the first three to verses by Donagh MacDonaagh and the last by Rose Henniker Heaton. The settings by the elder son of Sir Thomas Beecham are spirited and sometimes apparently influenced by British folksong. They are manly evocations; especially attractive is The Captain's Love. The first two are suited for the male singer, while the last is a truly beautiful, rapt number telling "how quietly . . . Love went."

DOWN PUBLISHER'S ROW

Awards: Among the 15 recipients of the $1,000 Arts and Letters Grants awarded annually by the National Institute of Arts and Letters to nonmembers in the fields of art, music and literature were Alan Hovhaness, Leon Kirchner and Frank Wigglesworth. . . . The judges who heard the ten best scores submitted for the 1951 Thor Johnson Brass Composition Award were Roy Harris, Vittorio Giannini, and Mr. Johnson. . . .

Premieres: Barbara Pentland's Concerto for Organ and Strings was first heard on April 7 in London, Ontario, when it was played by the London Chamber Orchestra and organist Gordon Jeffery. . . . John Atherton's Morotai Suite and Granville English's Evening by the Sea will be played for the first time on May 17 in the Lindenhurst High School Auditorium by the Town of Babylon Symphony under the direction of Christos Vrionides. . . . Allan Rawsthorne's Second Piano Concerto is to be premiered at the Festival of Britain in London on June 17, with Clifford Curzon as soloist under the baton of Sir Malcolm Sargent. . . .

Competition: The Society for the Publication of American Music, Inc., announces its 1952 competition, open to U.S. citizens, either native or naturalized, for chamber music works in the larger forms for any combination of four instruments. Works for voice with instrumental ensemble of four instruments (including piano or harp) will also be eligible. Permission for use of texts must be obtained by the composer. The winning work will be published by the organization, and the composer will receive a royalty of 25% of the list price for sold copies, after the usual distribution of publications to the organization's membership. Deadline for scores is between Sept. 20 and Nov. 1, 1951. For further information write Dr. Philip James, New York University, Washington Square East, N. Y. 3.

Medley: A volume of Lettres Intimes by Gabriel Fauré has been published with commentary by Ph. Fauré-Fremiet by Editions du Vieux Colombier, Paris. . . . The original orchestral parts used for the first performances of Haydn's The Creation and The Seasons were discovered by the researchers of the Austro-American Haydn Society. . . . The Library of Congress Music Division, through the Dayton C. Miller Fund, has published a monograph by the late Albert Riemenschneider on Some Aspects of the Use of the Flutes in the Sacred Choral and Vocal Works of J. S. Bach. . . . Because of popular demand, Old Soldiers Never Die is available in three new settings: a song version by Alan Campbell and two choral versions, one for mixed voices by Alan Cambell and one for male voices by Peter J. Wilhousky, all from Carl Fischer. . . .

Messrs. Novello brought a suit in a British Chancery Court against Hinrichsen Edition Ltd. and Max Hinrichsen concerning publication rights to some works originally in the Peters catalogue which the Novello firm deemed it had acquired from the custodian of foreign property (the Nazis in 1938 took over the Hinrichsen properties); but the Court decided in favor of the defendants because the Hitler regime's action "amounted to confiscation."

NEW RECORDS IN REVIEW

Capitol-Telefunken: Recent Capitol records run from Palestrina through Hindemith. In more or less chronological order, there is Palestrina's Missa Papae Marcellae, smoothly done by the Roger Wagner Chorale (P-8126); and Schubert's Quintet in C, played by the Hollywood String Quartet and Kurt Reher at the cello (P-8133). This is undoubtedly the best modern recording of Schubert's glowing score—well balanced, rich in sound, with the utmost skill and clarity in interpretation. Then there are a group of French scores. Dukas' Sorcerer's Apprentice is coupled with the Gretry-Mottl Suite from Cephale and Procris, both played by the INR Symphony of Brussels conducted by Franz André (ten-inch L-8135); and the same orchestra and conductor offer a coupling of Debussy's Iberia and Ravel's Valses Nobles et Sentimentales (P-8132). Since the INR group is one of the best, and since André is a conductor of subtlety and refinement, these interpretations go to the head of the list. Leonard Pennario offers a Liszt recital on disc P-8136, playing the B minor Sonata, St. Francis Preaching to the Birds, the Sonetto del Petrarca No. 104 and the Hungarian Rhapsody No. 12. The young pianist plays with clarity, skill and a somewhat unemotional approach that does not always capture the big line. Paul Hindemith is composer-conductor on disc P-8134, where he leads the Vienna Symphony and the chorus of the Vienna Singakademie in his Philharmonic Concerto and Apparebit Repentina Dies (only the latter uses the chorus). The Philharmonic Concerto was composed in 1932 for the 50th anniversary of the Berlin Philharmonic; the companion work is more recent. Both are typical of the composer's dry way of writing and his mannered style: but equivalent technique and musicianship are hard to find among contemporary composers.

Cetra-Soria: Still another pair of complete operas in the Cetra series is Rossini's Barber of Seville and Puccini's Suor Angelica. The Barber, as sung here, adheres to the original scoring in that it presents a mezzo, Giulietta Simionato, in the role of Rosina, instead of the coloratura soprano usually heard these days. Others in the Barber cast are Luigi Infantino, Carlo Badioli, Giuseppe Taddei (the Barber) and Antonio Cassinelli. Fernando Previtali conducts the orchestra and chorus of Radio Italiana (set 1211, 3 discs). As in nearly all of the Cetra series, one might pick faults with individual singers, but there is no denying the style and spirit of the performance as a whole. The recording is excellent. Suor Angelica, Puccini's one-acter, completes the recorded triptych (Gianni Schicchi and Il Tabarro have been available for some time). This opera is the weakest of the three; and while it has some pretty things in it, the composer seems to have been working an exhausted vein. Rosanna Carteri, Miti Truccato Pace, Marta Solaro, Amelita Minniti, Lia Ceri and others are the singers, with Previtali and the orchestra of Radio Italiana (50-030).

Haydn Society: A complete Haydn opera, Orfeo ed Euridice, proves one of the most ambitious ventures of the society to date. Recorded on three discs (set 2029), it has in its cast Herbert Handt, Judith Hellwig (both singing the title roles), Alfred Poell, Hedda Heusser, Walter Berry and Richard Wadleigh. Hans Swarowsky conducts the orchestra and chorus of the Vienna State Opera. The music is of exceptional interest. Haydn was hampered by a libretto that had all the defects of classical antiquity as seen by the eighteenth century; and the book is so basically static that the opera could never hold the stage today. In most respects it is an oratorio. But into it Haydn poured some magnificent music, obviously influenced by Mozart and, to a lesser extent, by Gluck. The singers in this performance are thoroughly competent, though Miss Hellwig has trouble with some of the florid passagework—as who wouldn't, today? Special mention must be made of the fine booklet provided with the set. The recording, technically, is of superb quality.

A pair of single discs, both conducted by Franz Litschauer and the Vienna Chamber Society, contains four Haydn symphonies. On HSLP 1025 are No. 6 in D (Le Matin) and No. 26 in A. On HSLP 1026 are No. 42 in D and 47 in G. All four symphonies, well conducted, are worthy additions to the long series sponsored by the Haydn Society.

London: A very imposing list is dominated by piano music, though some other items are of unusual interest. There is a three-disc set of a complete Tales of Hoffmann, sung in English, taken from the sound track of the film. Beecham and the Royal Philharmonic, Robert Rounseville, Monica Sinclair, Bruce Dargavel, Dorothy Bond, Margherita Grandi and Ann Ayars are in the cast (LLP A-4). The recording is brilliant, the performance ditto. Tales of Hoffmann is one of the most wonderful scores in the repertoire, and here it emerges with considerable impact. Among orchestral discs there are a rather overdone Tchaikovsky Fifth, with Celibidache and the London Philharmonic (LLP-168); and a group of scores by Samuel Barber, with the conductor leading the New Symphony Orchestra—the Cello Concerto, with Zara Nelsova as soloist (ten-inch LPS-332), the Second Symphony (LPS-334) and Medea (LPS-333). All of these, including the more "advanced" and modern Medea, illustrate Barber's competent blend of post-romanticism stated in present-day terms. Hans Knappertsbusch and the Vienna Philharmonic are heard in Wagner's Rienzi Overture, and are joined by the tenor, Franz Lechleitner, in the Forest Murmurs (ten-inch LPS-290); an altogether colorful job. In chamber music there is Beethoven's A minor Quartet, op. 132, played by the Griller Quartet (LLP-318) in a polished manner; and there is Franck's Violin Sonata played by Lola Bobesco accompanied by Jacques Gentry (ten-inch LPS-326). Bobesco, a good violinist, is sometimes a little too free with her vibrato, but otherwise her playing is first-rate. Suzanne Danco is represented by two vocal discs. On LPS-336 (ten-inch) are Debussy's Trois Chansons de Bilitis, Le Promenoir des deux amants and Ariettes Oubliées. On LPS-335 are songs by Brahms and Wolf. Guido Agosti is the accompanist in both cases. Miss Danco here sings like the musician she is—with complete understanding and artistry.

The list of piano records is headed by Moura Lympany's complete recording of Rachmaninoff's Twenty-four Preludes (LLP-328/3)—superb playing, equally fine recording of some of Rachmaninoff's most significant contributions to music. A group of lesser-played Liszt is performed by Wilhelm Kempff on LLP-315. He plays both of the Legends and six of the Années de Pelerinage in a big style that is not often encountered, and he makes the music sound thrilling. Chopin is featured by Wilhelm Backhaus on LLP-317—the G minor Ballade, Etude in E, Waltz in A flat (op. 34, No. 1) and three Mazurkas. Backhaus, too, has a big, massive style, coupled to one of the gigantic techniques of this generation, and his Chopin has great authority. So has Clifford Curzon's Schubert. Curzon is heard in the Wanderer Fantasy (LPS-83), played with subtlety and a rare degree of integration. A younger pianist, Robert Weisz, has selected Schumann's Fantasy in C (LPS-152), which he plays with skill but no special degree of spontaneity.

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Artists Auditions in Tulsa

TULSA, OKLA.—The Tulsa Philharmonic Orchestra, H. Arthur Brown, conductor, will organize state-wide Young Artist Auditions this spring, the winner to make an appearance with the orchestra. The orchestra has scheduled two subscription series for 1951-52. The evening series will present the state's first concert version of Carmen, with Mona Paulee, David Lloyd, Carolyn Long and Michael Rhodes, assisted by the Tulsa Philharmonic Chorus of 200 voices. Other artists in the series include Jennie Tourel, Ossy Renardy, Leonard Pennario, William Kapell and Igor Gorin. Soloists for the Sunday afternoon concerts are Claudio Arrau, Leonard Rose, Eugene List, Isaac Stern and the winner of the Young Artists Auditions Award.

Three Win NSAL Preliminaries

The National Society of Arts and Letters held its national contest for 1950-51 in Chicago in March, and the three winners selected by the judges to go to New York for the final tryout are Bettye Brown of Indianapolis, Hazel Dell Nordsieck of Indianapolis, and Shirley Winston of Washington, D. C. The object is the society is to encourage and assist young artists in the fields of music, literature, drama, sculpture and painting. National headquarters are located in Washington. Mrs. Carl J. Weinhardt of Indianapolis is president.

Young Men's Orchestra Concert

The Young Men's Symphony Orchestra, Max Jacobs, music director, gave a Sunday morning concert on April 29 at New York City Center. Marianna Wagner, soprano, was soloist in the Bell Song from Delibes' Lakme and the waltz from Gounod's Romeo and Juliet, and the orchestra played Weber's Oberon Overture, Dvorak's New World Symphony, and Arthur Farwell's The Heroic Breed, dedicated to the memory of Gen. George S. Patton, Jr.

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Peabody Presents Music Events

BALTIMORE.—Ray Dudley, piano pupil of Alberto Guerrero at the Royal Conservatory of Music in Toronto, was heard in recital at Peabody Conservatory of Music on April 17 in the annual exchange plan of student recitals which Dr. Reginald Stewart, Peabody director, inaugurated in 1949. Benjamin Tupas, Philippine scholarship student, who studies piano with Erno Balogh at Peabody, will be sent to the Royal Conservatory in Toronto to give a recital on May 3.

The Peabody Chorus gave Mendelssohn's oratorio Elijah on April 19 at its yearly concert. The group, approximately 100 mixed voices, was conducted by Ifor Jones, faculty member and conductor of the Bethlehem Bach Choir. Soloists were Ethel Kubricky, soprano; Mildred Hutchins, contralto; Morris Brannstrom, tenor, and Malcolm Bernstein, baritone. LeRoy F. Evans and George Manos were at the two pianos.

The annual opera production of the Peabody Opera Company under Dr. Ernest J. M. Lert was given on April 27 and 28, the work this year The Marriage of Figaro, sung in English in Edward Dent's translation. LeRoy F. Evans conducted, and Carol Lynn, who holds dancing classes in the preparatory department, designed the choreography and six of her students participated. Different casts took part, the role of Figaro going to Casper Vecchione and Robert Hedrick; Susanna, Eva Bober and Margot Power; Count Almaviva, Malcolm Bernstein and William Anderson; the Countess, Shake Vartinissian and Nyla Wright; Cherubino, Lorenka Panek on both evenings. The Peabody Conservatory Orchestra supplied the instrumental background.

Rocky Ridge Music Center's Plans

DENVER, COLO.—The ninth season of the Rocky Ridge Music Center, located near here amid spectacular Rocky Mountain scenery, extends from June 23, 1951, to Aug. 25, 1951, and will offer instruction in piano, composition, voice, violin, viola and cello. Founded in 1942 by Beth Miller of Lincoln, Neb., the center at first was exclusively for study in piano performance and composition. Last year, in response to increasing demands, the curriculum was expanded to include the other subjects. For 1951, the faculty has been increased again by the addition of Susanne Fisher Menz, Myron Taylor, Kenneth Shanewerk and Marjorie DeLange Kopt. Last season's enrollment was more than 50. The center also attracted some 565 visitors. Students and faculty gave Sunday evening concerts at the Stanley Hotel in Estes Park which were attended by more than 1,300 guests. This year, the Hewes-Kirkwood Inn has been purchased for a permanent home for Rocky Ridge.

Beth Miller has appeared as concert pianist throughout the United States. Her 1950-51 schedule included recitals in Times Hall, New York, and Kimball Hall, Chicago. Her scholastic background takes in scholarships from the Juilliard School of Music, and Eastman School of Music where she was granted a Performer's Degree in piano and a Master of Music Degree in composition. Miss Miller studied piano with Josef Lhevinne, Jean Batalla and Robert Casadesus. For several summers she coached chamber music with Jacques Gordon of the Gordon String Quartet, and more recently has been a student of composition with Nadia Boulanger in Fontainebleau, France.

1952-3 Fulbright Awards Open

Announcement comes from the U.S. Department of State that competitions for foreign study awards under Public Law 584 (the Fulbright Act) are open for the 1952-53 academic year. Applicants must be citizens of the United States at the time of application, and must have adequate knowledge of the language of the country in which they wish to study. They must also have a B.A. degree or its equivalent in professional training by the time they take up their awards. Generally, applicants over 35 years of age are at a disadvantage in these competitions. Awards provide transportation, tuition and maintenance for an academic year. Countries with which educational exchange arrangements are now in effect are Australia, Austria, Belgium and Luxembourg, Burma, Egypt, France, Greece, India, Iran, Italy, the Netherlands, New Zealand, Norway, Pakistan, the Philippines, Thailand, Turkey and the United Kingdom.

Applicants who will be enrolled at an institution of higher learning in the fall of 1951 must apply through the Fulbright Program Adviser on their campus for information and application forms prior to Oct. 15, 1951. Applicants not so enrolled should write directly to the Institute of International Education, 2 W. 45th St., New York 19, N. Y., before Sept. 30, 1951.

Summer Courses at N. Y. College Of Music Available to Veterans

The New York College of Music, Dr. Arved Kurtz, director, announces that its summer session will be held from July 2 to Aug. 3, with class instruction in theory, sight-singing, music history, conducting, piano interpretation, piano pedagogy, and opera and dramatics; and individual instruction in all branches of music. Veteran students under the G.I. Bill of Rights are accepted, providing they meet the requirements. A maximum of six semester-credits may be taken in the summer session.

Chautauqua School Auditions

CHAUTAUQUA, N. Y.—Sixteen tuition scholarships will be offered by members of the staff of the Chautauqua School of Music during the 1951 summer session, it is announced by Evan Evans, director. In addition, seven scholarships will be available through the Mrs. Edward A. McGowan Memorial, the National Federation of Music Clubs and the Lois Howland Memorial. The Talent Aid Committee of the Chautauqua Woman's Club provides funds in addition to these scholarships to assist promising students.

Auditions will be held at Chautauqua, July 6 and 7 for voice and piano, and for other instrumental students on July 13. Information about requirements for the auditions may be secured from the School's Registrar, Mrs. Ruth M. Skinner, Chautauqua, N. Y.

Included among the teachers offering scholarships are: Evan Evans and Margret Kommel, voice; James Friskin, Wendell Keeney, Charles Rugg, Barbara Steinbach, piano; Joseph Pizzo, harp; Mischa Mischakoff, Hortense Mischakoff, violin; Nathan Gordon, viola; Frederick Wilkins, Ruth Freeman, flute; Walter Thalin, clarinet; Robert Weatherly, trumpet; Hugh Robertson, xylophone and bells; and Michael Begyos, piano tuning and elementary mechanics. All of the instrumental teachers are also members of the Chautauqua Symphony Orchestra. Many of the Music School students perform in the Chautauqua Student Orchestra under the direction of Edward Murphy.

Sperber Singers in Engagements

Following a concert in New York in February, Alice Prescod, soprano, student of Herta Sperber of Providence, R. I., and New York, was engaged for a concert on April 29 in New Bedford, Mass., to be followed by appearances in Springfield and Worcester. Theresa Martin, soprano, was guest artist at the Chopin Club's Valentine concert, as well as at the annual concerts of the Chaminade and MacDowell Club. She was heard over the air in "Musical Horizons," WPJB, and in "Musically Yours," WPTL. Norma Piccirilli, contralto, was a soloist in the Oratorio Society's performance of Handel's Messiah and sang over WRIP on May 8. Kay McKiernan, soprano, was guest artist in Fall River, Mass., and Newport, R. I. Alice Mooradian is soloist at the Armenian Apostolic Church in Providence. Nicola Lanni, tenor, was Canio in Pagliacci with the Mascagni Opera of New York. Guest artist at the College Club of Rhode Island during Negro History Week was Phyllis Applegate, soprano. Alexander Walsh, tenor, sang at the Newport Naval Base, and will give joint recitals with Theresa Martin in Providence, Newport and New York.

Federation Presents Youngsters

The New York State Federation of Music Clubs presented a concert in Carl Fischer Hall, featuring the six young people who for the past three years have won "superior" ratings in the Junior Auditions. Merle Montgomery, state chairman of education, spoke on What Makes a Superior? and a music program was given by Lorraine Laytin, Patricia Mullady, Edward Cogen, Dewey Holland, Jerry Schulman and Nancy Cirillo. Alan Mandel, who has won in the Junior Composers Contests, played some of his own works.

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CLIMACTIC MOMENT
. . . Scene from the third act of Der Freischütz, given at Times Hall by students of the Opera Department of the New York College of Music, staged by Prof. Leopold Sachse and conducted by Siegfried Landau. The opera was sung in an English version by Ruth and Thomas Martin.

Bruckner at Manhattan School

Hugh Ross conducted the chorus of the Manhattan School of Music in the Mass in E minor by Bruckner on April 6. The school's madrigal group, under Mr. Ross, and chamber music ensembles also were heard in works by Marenzio, Beethoven and Hindemith. Other events at the school in April included, 17, a brass and woodwind concert featuring compositions by Beethoven, Altenburg, Gabrieli, Hindemith and Carl Ruggles, with John Clark conducting; 25 and 26, the opera department's presentation of performances of the first two acts of Marriage of Figaro in English, with two different casts, Ralph Herbert, director; Ethel Evans, coach; Harris Danziger, conductor, and, 12, a program of the preparatory department, presenting students from the junior advanced piano division.

Robert Goldsand will conduct piano master classes in the summer session, with intensive courses given during the final ten days, July 26 through Aug. 3 which are open to both performers and auditors.

Fuchs in Lecture-Recital

HOLLYWOOD, CALIF.—Prof. Viktor Fuchs presented a lecture-recital entitled The Unknown Verdi at the University of Southern California last month, marking the 50th anniversary of the composer's death and the 25th year since Prof. Fuchs had given a similar lecture-recital at the Vienna Conservatory. In the 1951 appearance, students from the Fuchs studio sang excerpts from Nabucco, I Lombardi, Attila, Giovanna d'Arco, I Masnadieri, Luisa Miller, Aroldo, I Vespri Siciliani. In Vienna, a quarter of a century ago, Irene Jessner and Igor Gorin, then young singers under Prof. Fuchs' tutelage, sang passages from Don Carlo, Macbeth, Forza del Destino, Simone Boccanegra, all operas unfamiliar to Vienna at that time.

As a result of this program, the University of Southern California has engaged Prof. Fuchs for a series of lecture-recitals during the next term.

To Hold Summer Session

WHITE PLAINS, N. Y.—Caroline Beeson Fry's annual summer session will extend from June 18 through July 27. Mrs. Fry will hold a teachers clinic and a repertoire class for all students; song interpretation classes for singers and listeners will be conducted by Henry Bloch on June 18 and 25, July 2 and 9, and by Stuart Ross on July 16 and 23. Priscilla B. Larrabee will offer ear-training and sight-singing. Talks on song and opera will be given by Wolfgang Schanzer. Mr. Bloch will direct the opera class, with Richard Flusser, dramatic director. Mrs. Larrabee, besides her summer association with Mrs. Fry, has her own vocal studio in the winter season at Worcester, Mass. Mr. Schanzer, conductor and pianist, is assistant conductor of the Schola Cantorum. Mr. Bloch is director of the opera department of Greenwich Music School, and assistant in the operatic department of the Berkshire Music Festival.

Alberti Studio Notes

Singers from the studio of Solon Alberti are appearing extensively. George Sawtelle, tenor, sings over the NBC network five times a week on his own program; recently, he was guest on the Kate Smith television show. Singing weekly on the Sid Caesar-Imogene Coca TV feature is Jan Eaton, soprano, participating April 7 in a duet from Pagliacci. William Gordon, bass-baritone, is on the staff of WNEW, and has appeared three times on television in the past month. Ruthabel Rickman, soprano, sang for the New York Opera Guild at the Siloam Presbyterian Church on April 1 and at the Beulah Wesleyan Church on April 22. Appearing as soloist on April 8 with the Male Chorus of the University of Utah, LuCretia Ferre is to sing two more concerts in Salt Lake City under the auspices of the National Federation of Music Clubs. While there, she appears weekly on television.

Ross Lynch, bass, is singing at the Riverside Church. A winner in the Young Artists' Concerts under the auspices of the New York Singing Teachers Association is Rose Mary Tiernan, mezzo-soprano. Stanley Propper, bass, appeared under the direction of A. W. Binder at a concert at the YMHA.

The Opera Class under Mr. Alberti performed Martha on April 16 at the Park Avenue Christian Church and gave a second performance of Highlights From the Operas at the same church on April 27.

Jones Students Appear

On March 13 and April 18 pupils of Alton Jones gave recitals at the Juilliard School of Music; a third recital will be given on May 22.

Clifford Tucker and Jack Sweat, scholarship students of Mr. Jones at the Juilliard School, were among the winners chosen by the Young Artists Concert Management of the Memphis and Mid-South Scholarship Association last fall. They have filled numerous recital engagements during the season. Mr. Tucker was soloist with the Jackson (Miss.) Symphony in the Schumann Concerto on April 24. Eunice Eaton, who gave her fourth Town Hall recital last spring, appeared in New Rochelle and Scarsdale, N. Y. Herbert Melnick, now a faculty member of Stephens College, played the Rachmaninoff Rapsodie with orchestra in Columbia, Mo. Frederick Billman gave a recital in Selinsgrove, Pa.

Mr. Jones served as judge of piano auditions for the John Hay Whitney Foundation this month as well as for the Music Education League. He has been engaged to teach piano and repertoire classes at the Juilliard Summer School from July 2 to Aug. 10.

H. J. Heinz Singers Win Prizes

This season brought three first prizes to students of Hans J. Heinz. Alice Richmond is winner of the Griffith Foundation's annual contest; she will appear in a recital arranged by this organization. The contest of the Baltimore Music Clubs for an appearance with the Baltimore Symphony under Reginald Stewart was won by Frank Whitmore, bass. Richard Cassily, tenor, was the successful candidate in auditions on the air for a leading part with the Civic Opera in Baltimore.

Cathrene Mastice, soprano, is under contract with RCA-Victor. The roles of Lohengrin and Rhadames are being sung at the Stadttheater, Basel, Switzerland, by George V. Vincent, who is in his second season there, and is also making guest appearances in Germany and Austria. Gladys Spector, soprano, who made her debut as Donna Anna in Don Giovanni with the New England Opera in Boston, will sing at Tanglewood this summer.

During the summer, Mr. Heinz will teach in his country home in Richfield Springs, near Cooperstown, N. Y., where a group of singers will continue serious studies.

Dumesnil Is Guest Artist

Dr. Maurice Dumesnil is concluding an active season at Roosevelt College of Chicago, and as guest artist at conventions where he is featured in recitals and clinics. His schedule includes the conventions of the Florida Music Teachers Association in Jacksonville; and MTA meetings in Cleveland, Joplin, Mo., and Minneapolis, and the Canadian National MTA gathering in Winnipeg.

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Conservatory Has New Plan

CINCINNATI—Next fall the Cincinnati Conservatory of Music will offer a new cooperative course in music, according to Dr. Luther A. Richman, director and dean of the faculty. The cooperative plan, approved by the executive board of the conservatory, is intended to enable students to support themselves while receiving their musical education. The students will attend classes for eight-week periods and be employed in jobs in local firms during alternate eight weeks. Each student will work 24 weeks a year and attend classes for the same length of time. The course will be a five-year one, starting Sept. 17. Freshmen with sufficient talent, who are well recommended by their high school teachers and who can fulfill the conservatory's entrance requirements will be accepted, Dr. Richman said.

Rubinstein and Quartet Play

CLEVELAND, O.—Beryl Rubinstein played Paul Hindemith's Ludus Tonalis, giving the work its first local performance, in the April 25 program of the Contemporary Music Concert series of the Cleveland Institute of Music. Marcel Dick's Second String Quartet was played by a group made up of Joseph Knitzer, first violin; Kurt Loebel, second violin; Frederick Funkhouser, viola; and Ernst Silberstein, cello.

Stetson U. Gives Hanson Work

DELAND, FLA. — Dr. Howard Hanson, American composer and director of the Eastman School of Music, was a guest at the recent Arts Festival at Stetson University here. Dr. Hanson conducted the Stetson Symphony and Glee Club in a performance of his own work Drum Taps and read a part of the Walt Whitman poem of that name. In charge of the festival were Dean W. E. Duckwitz Music School), Dr. and Mrs. Louis Freund (Art Department) and Sara Jernigan (Physical Education).

The Stetson Glee Club and Symphonic Band appeared on the Mutual network early this year. The university also owns and operates its own station, WJBX, DeLand.

Mannes Music School Programs

Events at the Mannes Music School during the last month include a piano recital by Daniel Abrams, April 9; 13, an evening of contemporary music by Stravinsky, Hindemith, Bartok, Barber and Roy Travis; 18, a concert by the Senior Orchestra, conducted by Carl Bamberger; 25, a program by the same orchestra under Franz Bibo; and, 27, an evening featuring the Mannes Choral Group, Sam Morgenstern, director.

The Opera Workshop will give the American premieres of two new one-act operas, Comedy on the Bridge by Bohuslav Martinu, and Judgment Day by Paul Berl, on May 28 and 29 at the Hunter College Playhouse. Carl Bamberger will conduct the Mannes School orchestra.

LaSalle Quartet in Residence

COLORADO SPRINGS, COLO.—The LaSalle quartet has been quartet-in-residence at Colorado College for the past two years. The group presents music from the classic to contemporary periods in this city and on tours as far south as Memphis and east to Boston.

Liszniewski Pupils Win Awards

CINCINNATI, O.—Edwin Deveny, of Austin, Tex., artist-pupil of Dr. Karol Liszniewski, has been engaged to play the Chopin E minor Concerto on May 14 with the Abilene (Tex.) Symphony under the baton of Jay Dietzer. Josephine Cook of Nashville, Tenn., another Liszniewski pupil, was given the Margaret McClure Stitt award for piano by the Cincinnati Literary and Musical Society, winner among five contestants.

David Smith, an artist-pupil of Dr. Liszniewski, was soloist with the Charlotte (N. C.) Symphony in the Beethoven G major Concerto. John Ranck gave a Town Hall recital on April 22, and Henry Black of Atlanta played in Savannah on April 19.

Berkley Summer School Schedules

Four century-old Gemunder string instruments, known as the Mary Eckhardt Born Quartette and originally made for Herman Eckhardt of Boston, have been loaned to the new Berkley Summer School at Bridgton Academy, Bridgton, Me., through the courtesy of the late Mrs. Born's family. The school opens a six weeks' session in mid-July for instrumentalists and chamber music players, under the direction of Harold and Marion Berkley.

Wins Paterson Auditions

Victor Herder, Wagnerian tenor, artist-student of Lucie Lenox Darcy, is winner of the auditions held by the Philharmonic Society of Greater Paterson, N. J. He received a $50 prize, and will be soloist with the orchestra on May 8.

Joseph Denis, tenor, soloist at the Blessed Sacrament Church, was a guest artist of the Mary Swift Forum at the Martinique Hotel; and later sang at the Waldorf-Astoria for the Oriel Society following a lecture on the life of Cardinal Newman; also for the Oriel Society, Mr. Denis and Mr. Herder appeared on a program featuring as speaker the Hon. Sean Ronan, Consul of Ireland in New York. Mr. Denis sang at a musical tea in the Sherman Square Studios given by Maurice Leahy; and for a Japanese-American Night held in Marymount College Auditorium.

SCHOOL NOTES

The Columbus Boychoir School, now completing its first year in its new home in Princeton, N. J., will return to Chautauqua for its ninth summer session on July 14.

Dorothy Phillips, contralto, artist-student of Harriot Eudora Barrows of New York and Boston, gave a recital in Jordan Hall, Boston, on April 23. She was assisted by George Humphrey, violist, and William Achilles, accompanist.

The Philadelphia Conservatory of Music presented two one-act operas, Massenet's Portrait of Manon and Weber's Abu Hassan, in the Play Room of the Plays and Players, Philadelphia. The Conservatory Opera Group was conducted by Enzo Serafini-Lupo. Both works were given in English.

Marion Wilcox Coomes, teacher of piano of Washington, D. C., is one of the adjudicators for the National Guild of Piano Teachers in Pennsylvania this month.

Edward Weiss, pianist, a pupil and exponent of Ferruccio Busoni, formerly with the Peabody Conservatory, and Adam Knieste, baritone, appearing regularly with NBC's Voice of Firestone, will be presented in a faculty concert by the Wingate School of Music, East Orange, N. J., on May 1, at the Griffith Auditorium, Newark, N. J.

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